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Arthur Millner

ISLAMIC, INDIAN, HIMALAYAN & SOUTH-EAST ASIAN ART

Wednesday 11th November 2015



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AUCTION ENQUIRIES AND INFORMATION

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Front cover: Lot 2
Opposite page: Lot 217
Back cover: Lot 256

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ISLAMIC, INDIAN, HIMALAYAN & SOUTH-EAST ASIAN ART

Wednesday 11th November 2015 at 12 Noon



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www.25blytheroad.com
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Hammer Price	Percentage	Amount
From €0 to €50,000	4%	
From €50,000.01 to €200,000	3%	
From €200,000.01 to €350,000	1%	
From €350,000.01 to €500,000	0.5%	
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1

1
A SINO-TIBETAN BRONZE FIGURE OF VAJRABHAIRAVA
 China, 19th century
 bronze, the fierce deity standing on prostrate corpses on a lotus base, in *yab yum* with his consort, each holding *kartrika* and skull bowl, with flaming hair and skull crown, his hair with traces of red pigment
 16cm high

£2000-3000

3
A COPPER GILT REPOUSSE RELIEF PANEL
 Tibet, 18th century
 Of fragmentary cartouche-shaped form, depicting two male deities framed by lotus tendrils, a lotus flower below, surrounded by a border of convex bosses, modern wood mount
 63 x 20cm

£500-700



2

2
A FINE SINO-TIBETAN GILT BRONZE FIGURE OF KURUKULLA
 China, 18th century
 the fierce female deity, with four arms, the lower two in *vitarka mudra* and holding a *padma*, the upper two raised, holding a bow and arrow (now missing), wearing a crown of human skulls, her hair standing on end, a tiger skin tied around her waist, on her shoulders a garland of severed human heads, dancing on a prostrate figure representing wrong ideas and conceptions impeding the path to enlightenment
 17cm high

In Tibet, Kurukulla is known as *Rig-byed-ma*, "she who is the source of wisdom". Tibetans consider her to be the Red Tara (*Dolma Marpo*). She is the patron of magic, sorcery and healing, and charms and bewitches people, in order to gain power over them. She is venerated as the Goddess of Love and is described in the texts as beautiful sixteen year old. In their prayers Tibetans ask Kurukulla to conquer evil spirits, demons and adverse forces.

£12000-15000



5



7



8



6

6
A BRONZE FIGURE OF SAKYAMUNI BUDDHA
 China, circa 17th century
 Seated in *dhyanasana* on a double lotus throne, his right hand in bhumisparsa mudra, his left in *dhyana mudra*, with elongated ear lobes and domed *usnisa*
 19.5cm high

Provenance
 Private European collection

£1500-1800



9

4
A SMALL SHRINE BASE
 Tibet, circa 18th century
 bronze, of rectangular form, the top with three mortice holes for fixing the image, the sides with openwork *cakra* motif, flanked by a pair of lions
 2.3 x 7.6 x 5.1cm

£150-250

5
A GILT BRONZE FIGURE OF AMITAYUS
 Tibet, circa 16th century
 seated in *dhyanasana* on a double lotus throne, his hands in *dhyana mudra* holding a water pot on his lap, with elongated earlobes and domed *usnisa*
 16cm high

£1200-1500

7
A PRABHA FROM A SHRINE
 Tibet, 15th/16th century
 cast gilt-bronze, inlaid with turquoises and coral, of pointed arched form, with drop-shaped halo at the centre, flanked by *makaras* vomiting scrolling torrents of water, a figure of Garuda with outstretched wings at the top, a pair of elephants and leogryphs below, flanked by applique attendant figures, tenon for attachment to base below, mounted
 18.3cm including tenon

Provenance
 Private collection, London
 Probably acquired from Spink and Son circa 1980

£2000-3000

8
A FEMALE DONOR FIGURE
 Nepal, circa 18th century
 bronze, standing on a lotus base, wearing richly brocaded robes, her hair with traces of black pigment, tied in a bun
 10.7cm high

£800-1200

9
A SMALL BRONZE FIGURE OF AKSOBHYA BUDDHA
 Tibet, circa 15th century
 bronze, with turquoise inlay, seated in *dhyanasana* on a double lotus throne, his right hand in bhumisparsa mudra, his left in *dhyana mudra* holding a kalasa, a padma flowering at his right shoulder, lips and hair with traces of pigment, face with traces of gilt
 9.9cm high

£3000-4000

10
TWO TSAKLIS
 Tibet, 18th/19th century
 one painted on card, depicting a Bardo deity, the other on cloth, depicting Vajrasattva
 16.4 x 12cm; 14 x 8.2cm (2)

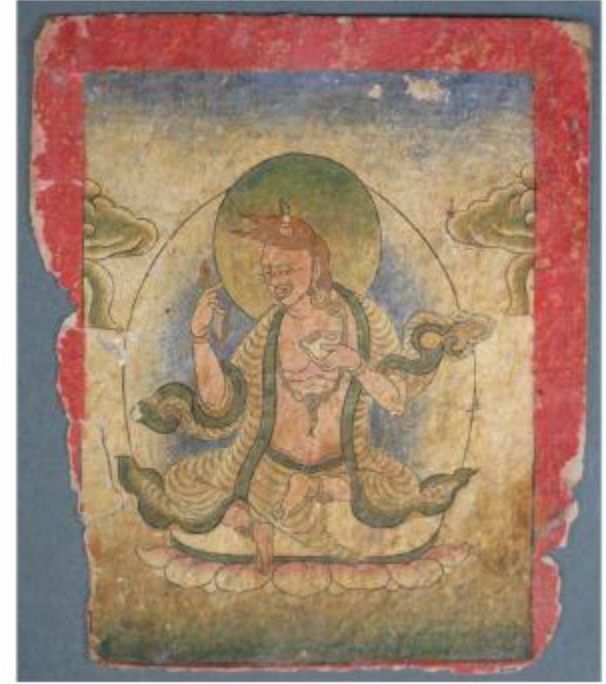
£250-350



14



11



15



17



18

11
A PAINTED WOOD CABINET PANEL
Tibet, 18th/19th century
painted with gesso and gold, the central circular medallion depicting a Buddhist goddess, her hands in *abhaya mudra* and holding a blue gem, surrounded by scrolling stylised foliage
46 x 52cm
£400-600

12
TWO TSAKLIS
Tibet, 18th/19th century
gouache, one on cloth, the other on paper, the former depicting two animal-headed deities, wearing tiger-skins, dancing on clouds, the other depicting Padmasambhava
12.8 x 10.2cm; 11 x 8.9cm (2)
£200-300

13
A TSAKLI DEPICTING AN ARHAT
Tibet, early 19th century
gouache on paper, the figure kneeling on a cushion resting on a lotus, holding a bowl, his robes billowing, red border, seven lines of cursive Tibetan script on the reverse
13.5 x 9.5cm
£200-300

14
A TSAKLI DEPICTING A MONK
Tibet, early 19th century
gouache on paper, wearing a red robe, seated on a cushion in a landscape, his hands held aloft in supplication, red border
16.7 x 11.3cm
£250-350

15
A TSAKLI DEPICTING AN ARHAT
Tibet, circa 18th century
gouache on paper, the figure holding a skull bowl, wearing a tigerskin, a skull emblem in his flowing red hair, seated on a cushion supported by a lotus
12 x 10.2cm
£200-300

16
A TSAKLI DEPICTING A BODHISATTVA
Tibet, 19th century
gouache with ink on card, the figure standing within and red and orange *prabha*, holding a staff and *kalasa*, red border, surrounded by undecorated margin, eight lines of cursive Tibetan script on the reverse
11.6 x 9.2cm
£150-200

17
TWO TSAKLIS
Tibet, circa 18th century
gouache on paper, each depicting a Buddhist deity, one yellow, holding three staffs, the other green with hands in *vitarka* and *dhyana mudra*, inscriptions in two forms of Tibetan script on the reverse
12.3 x 9.8cm approx. each (2)
£200-300

18
A FOLIO FROM A BUDDHIST TREATISE
Tibet, circa 18th century
gold and silver ink on black paper, ten lines of script, interrupted by two circles near the centre, framed
19.5 x 61cm

For title pages of other Tibetan manuscripts inscribed in silver and gold, see Wladimir Zwalf, *Buddhism: Art and Faith*, BMP London, 1985, nos. 65 & 87. The two circles drawn in the centre of this folio seem to be a stylistic continuation of the earlier practice of piercing and binding palm leaf manuscripts with strings through a pair of holes at the centre of each page.

£120-150



19



20



21



22



23



24



25



26



27

19
A PAUBHA DEPICTING A STUPA
Nepal, late 19th century
pigment on cloth, the stupa in a lake
with central figure of Manjusri in a
landscape filled with various Buddhist
and Hindu deities, many labelled in
Newari, an inscribed panel at the
bottom, depicting a royal religious
procession, Chinese style red and
yellow border, with silk framing folded
behind, mounted on board
104 x 82cm

£2000-3000

20
A THANG-KA DEPICTING A LAMA
Tibet, 19th century
pigment on cloth, the central figure
seated on a lotus, wearing voluminous
robes and red cap, a *vajra* in his
raised right hand, a *kalasa* in his left,
a *khatvanga* resting on his shoulder,
surrounded by diminutive figures of
lamas, dharmapalas and bodhisattvas,
most labelled in Tibetan script, black
cotton mount, laid on board
76 x 54cm (painting)

£1000-1500

21
A THANG-KA DEPICTING A
MANDALA
Tibet, 20th century
pigment on cloth, with central
figure of Samvara, surrounded by
concentric lotus borders, within a
square enclosure, surrounded by
further lotus border and a register
of scenes depicting Buddhist deities,
in a mountain landscape, figures of
Manjusri and dakinis around the sides,
painted outer border, framed
61.5 x 44cm (main image)

£1000-1500

22
A TSAKLI DEPICTING GURU
RINPOCHE (PADMASAMBHAVA)
Tibet, 19th century
pigment with gold on cloth, the
subject seated on a lotus throne with
a *vajra* in his right hand and a *kapala*
in his left, a *khatvanga*, resting on
his left shoulder, an image of the
blue Samantabhadra embracing his
consort above, Tibetan inscriptions in
black and red on the reverse
10 x 8cm

Padmasambhava was an Indian
guru who was invited to Tibet in the
early 8th century by King Trisrong
Detsan. He founded the Nyingmapa,
the first school of Tibetan Buddhism
and is believed to have subdued the
local deities who were obstructing
the introduction of Buddhism to
Tibet, convincing them to become
dharmapalas, protectors of Buddhism.
The Nyingmapa school, indicated
by the presence of Samantabhadra
consider Padmasambhava to be an
incarnation of the Dhyani Buddha
Amitabha who is depicted in a small
circle on the chest of Guru Rimpoche.

£400-600

23
A TSAKLI DEPICTING A TIGER
Mongolia, 19th century
watercolour and ink on paper, the
animal depicted in a landscape with
flowering trees, an inscription below
containing a dedicatory inscription in
Tibetan
17 x 23cm

As well as the dedication the
inscription states that in a *mandala*,
this image should be placed in the
East.

£200-300

24
A TSAKLI DEPICTING GARUDA
Mongolia, 19th century
watercolour and ink on paper, the bird
deity depicted soaring through the
clouds, an inscription in Tibetan below
with dedicatory inscription
17 x 23 cm

The inscription also states that in a
mandala this image should be placed
in the North

£200-300

25
A TSAKLI DEPICTING SIMHAVAKTRA
Tibet, 19th century
pigment with gold on cloth, the
lion-faced dakini accompanied by
Vyaghramukha, the 'tiger faced' and
Rikshamukha, the 'bear faced' *dakinis*,
each clad in tiger pelts and wearing
crowns and garlands of skulls,
dancing in *ardhaparyanka*, holding
kartrikas and *kapalas* in their hands,
Tibetan inscriptions in red on the
reverse
6.5 x 5.5 cm

Simhavaktra, is usually depicted
in the retinue of Lhamo; however
sometimes she is depicted in her own
right as the main deity.

£600-800

26
A TSAKLI DEPICTING A
DHARMAPALA
Tibet, 19th century
pigment with gold on paper, the three-
faced, six-armed dharmapala clad in
a tiger pelt, wearing skull crowns, a
garland of severed human heads and
two garlands of skulls, holding a *vajra*
and a *visvavajra* in his right hands and
a *danda* and a noose in his left, his
two other hands in *tajani* and *vitarka*
mudra, inscription in Tibetan on the
reverse
10.4 x 8.8 cm

£600-800

27
A TSAKLI DEPICTING A STUPA
Tibet, late 18th century
pigment on cloth, the white stupa
depicted with a halo fringed with
clouds, figures of Green Tara and
Mahakala below, offerings laid at in
front
8 x 6.2cm

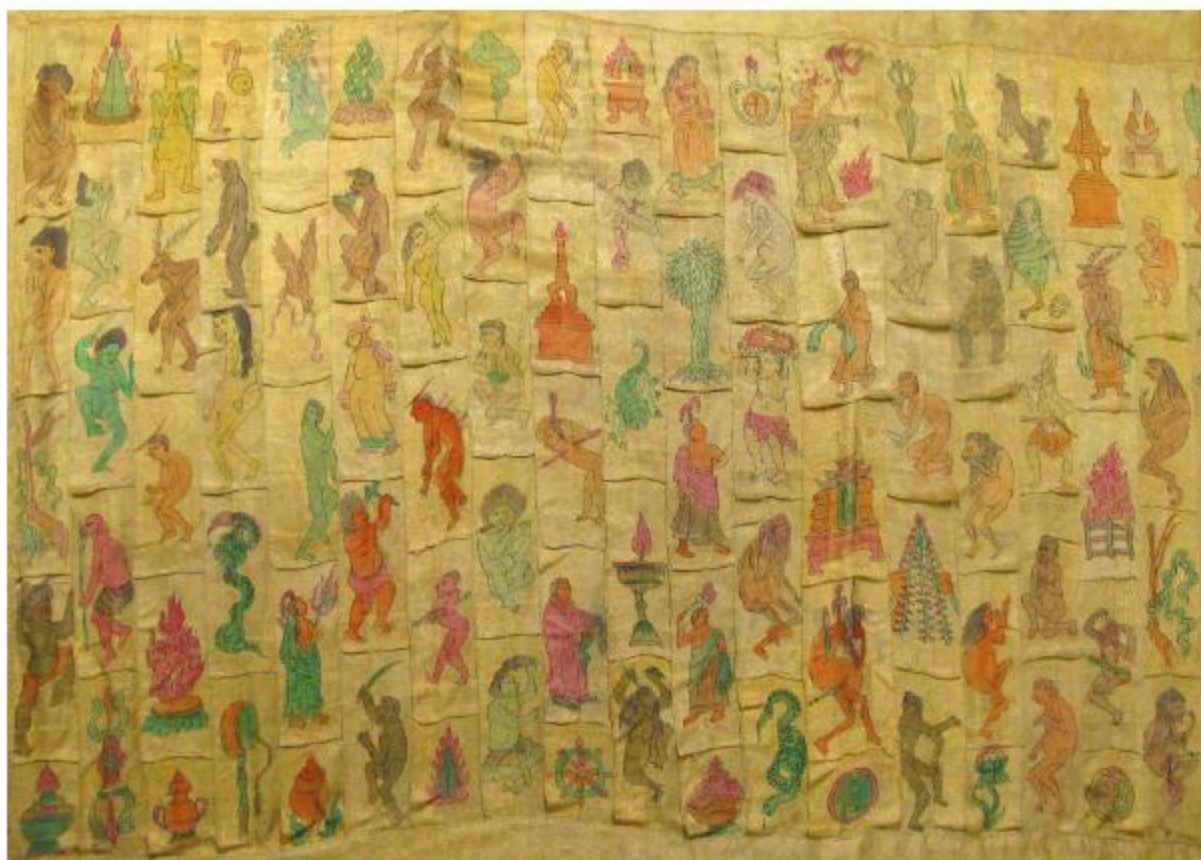
£300-400

28
THE THIRTEEN ARHATS
Tibet, early 20th century
Fourteen watercolours linked in
concertina format, forming a book, each
depicting one of the Thirteen Arhats, the
last page depicting the group together
in a temple
14.5 x 17.5cm approx. (each painting)

This rare book depicts the first disciples
of Sakyamuni. A small vignette on the
top left corner of each page contains
a Tibetan inscription identifying each
Arhat and the page number, including
Kashyapa (page 2), Sariputra (page 3),
Maudgalyayana (page 4), Purna (page
6), Ashvajit (page 7), Kaundinya (page
10) and Rahula (page 13).

£300-400





29

29
A MONASTIC HANGING
 Tibet, late 19th century
 yellow silk, composed of numerous rectangular hanging elements stitched in layered columns, each depicting various Buddhist symbols, humans undergoing hardship and punishment and mythical beasts
 120 x 157cm approx.

£1500-1700

30
A THANG-KA DEPICTING MAHAKALA
 Tibet, late 19th century
 pigment on cloth, the wrathful dharmapala depicted with six arms, an attribute in each hand, with four heads (three visible), a trio of horses emerging from his waving hair, and eight legs, standing on a lotus amidst flames and smoke, a register of tantric deities including *citipati* below, three lamas above, in antique Chinese frame
 74 x 54.5cm

£1000-1500

31
A THANG-KA DEPICTING RATNASAMBHAVA
 Tibet, 18th century
 Pigment with gold on cloth, the Buddha seated on a lotus, surrounded by multiple haloes and verdant landscape, diminutive figures of Tsong ka pa and Silaparamita (?) above, framed
 59.2 x 40cm (visible area)

£200-300

32
A TSAKLI DEPICTING A PAIR OF CITIPATI
 Tibet, circa 18th century
 pigment on cloth, the two skeleton figures dancing in flames on prostrate bodies, brandishing entrails, inscriptions, some later, in Tibetan on the reverse
 7.2 x 5.8cm

£300-400

10



30

33
A RARE DEVOTIONAL PLAQUE DEPICTING BOGDO GEGEN (1869-1924)
 Mongolia, circa 1905
 impressed and printed metal, the spiritual leader depicted as a young man, seated in a shrine
 16 x 10.5cm

The Tibetan-born Bogdo Jiv Sundambar, was to become one of the most powerful figures both in Mongolia and in the hierarchy of Tibetan Buddhism, with only the Dalai and Panchen Lamas holding greater prestige. After the expulsion of the Qing rulers in 1911 and he ruled as an authoritarian theocrat, despite having limited means of imposing his will. Even after the communist takeover in 1921, he was still allowed to remain on his throne until his death, although his position was largely ceremonial. This image dates from early in the 20th century probably as an attempt to bolster his reputation which was somewhat undermined by the presence of the Dalai Lama in Mongolia, who was taking refuge following the Younghusband expedition in 1904. This metal plaque, now exceptionally rare, was produce for sale to pilgrims.

£400-600

34
WHITE TARA
 Nepal, 19th century
 gouache with gold on paper, the Buddhist goddess depicted on a lotus, floating on a lake,
 300 x 230mm

£150-250

35
SIX FOLK PAINTINGS
 Nepal, 19th century
 gouache on paper, the subjects comprising Amitayus Buddha, a multi-headed form of Ganesha, Lakshmi, Siva and Parvati floating on a lotus on a mountain lake, and a prince flanked by *saddhus* being attended by a devotee
 35 x 25cm approx. each (6)

£300-400



32



33



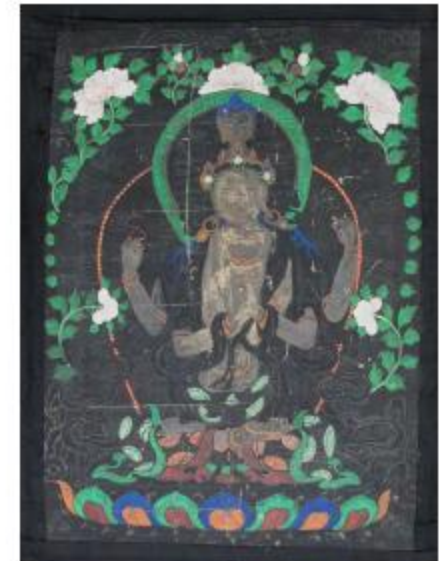
38



36



40



37



39

38
A THANG-KA DEPICTING FIVE MANDALAS
Tibet, early 20th century
of long horizontal form, the circular mandalas each with a Buddhist deity at the centre, comprising Samvara, a dakini, Mahakala and two forms of Buddha, set within a landscape interspersed with numerous Buddhist deities and mythical animals
62 x 242cm

Private collection, London
Acquired by the vendor in Hong Kong in the 1970s.

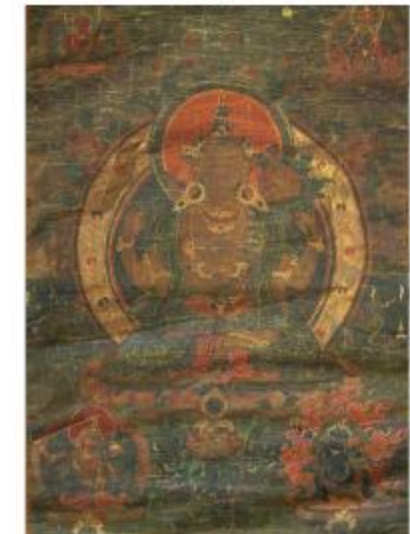
£1200-1500

39
A THANG-KA DEPICTING THE GREAT ASSEMBLY TREE
Tibet, early 20th century
pigment with gold on cloth, the central figure of Tsong ka pa, surrounded in the radiating branches with diminutive figures of lamas and bodhisattvas in a rustic landscape with lake in the foreground, framed
82 x 62cm (painted area)

Provenance
Private collection, London
Acquired in Hong Kong in the 1970s.

This composition expresses the unity brought about by Tsong ka pa in the Gelukpa order. For an 18th century depiction of this subject in the Mead Art Museum, Amherst, Massachusetts, see Marilyn M. Rhie and Robert A. Thurman, *Wisdom and Compassion*, Harry N. Abrams, New York, 1991, no. 154, p.372f

£400-600



41

36
A BLACK GROUND THANG-KA DEPICTING AVALOKITESVARA
Tibet, 19th century
pigment with silver on cloth, the multi-headed, multi-armed Buddhist deity standing holding various attributes within an aureole of peonies, Chinese silk brocade mount
88 x 64cm (painting)

Provenance
Lilavati and Bengt Hager Collection, Sweden

£600-800

37
A BLACK-GROUND THANG-KA DEPICTING SADAKSARI
Tibet, 19th century
pigment on cloth with gold, the four-armed bodhisattva seated on a lotus throne within an aureole of peonies, black silk mount
86 x 61.5cm (painting)

Provenance
Lilavati and Bengt Hager Collection, Sweden

£600-800

40
A THANG-KA DEPICTING FIVE MANDALAS
Tibet, early 20th century
pigment on cloth, the large central roundel with a central figure of Heruka in *yab-yum*, surrounded by four smaller roundels depicting further deities also in *yab-yum*, in landscape setting, framed
63 x 97cm

Provenance:
Private collection, London
Acquired by the vendor in Hong Kong in the 1970s.

£400-600

41
A THANG-KA DEPICTING SADAKSARI
Tibet, 18th century
the four-armed bodhisattva seated in *padmasana* on a lotus, figures of Amitayus and Padmasambhava above, Manjusri and Vajrapani below, silk brocade mount, a three Tibetan letters in red on the reverse
61 x 42cm (painting)

£400-600



42

**42
A THANG-KA DEPICTING THE HERUKA VAJRAKUMARA**

Tibet, 16th century

pigment with gold on cloth, the fierce winged deity with three faces and six arms, in *yab-yum* with his consort, standing on prostrate figures on a lotus base within a flaming aureole, surrounded by eleven tiers of Buddha, Bodhisattva, lama and other Buddhist figures, silk and cotton mounts, the reverse with an image of a stupa and registers of Buddhist *mantras*
62 x 50cm (painting)

Herukas are wrathful deities whose function is to defeat ignorance. Despite their fierce appearance and name ('blood drinker'), their role is benign.

£1200-1500



44

**44
A TEMPLE HANGING**

Tibet, 19th century

composed of a row of thirty tsaklis mounted on cloth, each depicting a dakini, lama or Buddhist deity
236cm approx. long

Provenance Private British Collection

£250-350



43

**43
A THANG-KA DEPICTING MANJUSRI**
Tibet, early 20th century

pigment on cloth, the white four-armed bodhisattva with primary hands clasped around a conch(?), his upper hands holding a rosary and a book, resting on a lotus, seated on a lotus throne in a landscape, flanked by a pair of devotees, further Buddha figures and a lama floating in the clouds above, brocaded silk and linen mount
74 x 48cm (painting)

£300-400



45

**45
TWO TSAKLIS**

Tibet, 19th century

pigment on cloth, the larger depicting Vajravarahi, the red coloured *dakini* dancing while holding a *kartika* and a skull, inscribed in Tibetan on the reverse, the other depicting Vajrabhairava with his consort, his *vahana* vomiting flames, surrounded by four similar figures, a figure of Mahakala at the top, both framed
15.7 x 12.7cm; 9 x 7.1cm (2)

£120-150



46

46
A LEATHER POUCH
Tibet, 19th century
with silver and metal mounts, in the form of a cloud collar, the outer flap set with a coral and two turquoises, the reverse with eight silver and brass bosses, hanging from a looped strap for belt attachment, two small brass bells hanging below
29cm max. length including strap

£400-600



47

47
A SMALL CIRCULAR AMULET BOX (GAU)
Tibet, 19th century
silver repousse and filigree with copper back, the front inlaid with a central coral, leather string
8.5cm max. diam. (excluding string)

£200-300



47A

47A
A BRASS AND COPPER AMULET BOX (GAU)
Tibet, 19th century
of arched form, the front with central opening, the repousse design including the auspicious emblems and a *kirtimukha* below, the back plate with a *lantsa* character
12.2cm high

£200-300



48

48
A SEWING POUCH
Tibet, circa 18th century
silver repousse and leather, the front panel with phoenix, deer and lotus motifs, the latter inlaid with a central coral, the leather pouch with protruding hanging loop
19cm long (including loop)

£400-600



49

49
A BONE BUDDHIST ROSARY (MALA)
Tibet, 19th century
comprising carved bone beads in the form of skulls in groups of four alternating with seeds
13cm diam. approx.

£250-350



50

50
AN OPIUM PIPE
Tibet, late 19th century
horn with silver repousse, of slender tapering form, the mounts with scrolling vegetal decoration
36.7cm long

£150-250



51

51
A COPPER AND SILVER PLAQUE
Tibet, 19th century
inscribed in *devanagari* with the *mantra* of Bodhisattva Avalokitesvara: *om mani padme hum*, written in Sanskrit
6.5 x 18.5 cm

£300-400



52

52
TWO RARE WOOD LINTEL PANELS
Tibet, 19th century
Carved and painted wood, the relief decoration depicting images of Tibetan protective deities (*dharmapalas*) and Garuda faces placed within intricate floral ornaments, old storage label on the reverse of one, reading: *Frank Porter and Son Ltd., Derby, and the customer name: T. Duckett[t]*
150 x 14.5 cm (approx. each)

Provenance
Mimi Lipton, London
Exhibited and published in Spink and Son's catalogue 'Many Faces of Spink', London, 1999.

Published
Many Faces of Spink, Spink and Son, London, 1999

These lintels are likely to have been hung at the entrance of a Buddhist shrine or inside a Tantric chapel where they served both a decorative and a protective function. Images of this type were considered to be effective in warding off malevolent forces.

£7000-9000



53



54



55

53
A SILVER AMULET BOX
Tibet, circa 18th century

of oval form, with scrolling repousse decoration, set with central carnelian in brass mount
3.7 x 4.8 x 6cm

£150-250

54
AN INLAID SILVER AMULET BOX (GAU)
Tibet, circa 18th century
parcel gilt silver, with copper back plate, of octagonal form, the central panel with repousse foliate design around an inlaid carnelian, surrounded by a border of turquoise inlay, flanked by triple loops inlaid with turquoises
6.7 x 5.2cm

Provenance
Private collection Germany, acquired 1960-66 in Nepal by the vendor while working in development assistance.

£600-800

55
A RITUAL TRUMPET
Tibet, 19th century
silver alloy and white metal, in the form of a thigh bone, with repousse relief decoration, set with a coral and turquoise
37.5cm long

£200-300

14



56

56
YAMA DHARMARAJA
Eastern Tibet, circa 18th century

iron plaque, with gold, copper and silver damascene decoration, with engraved outlines, the buffalo headed deity with his consort, Chamundi, who holds a skull bowl, a skull staff in his right hand, a noose in his left, his vehicle the bull copulating with the personification of ignorance below, set into wood frame with damascened iron mounts
43 x 36cm (main panel)

Provenance
Collection of the late Nik Douglas (1944-2012)

For a thang-ka depicting the same subject, see Marilyn M. Rhie and Robert A. F. Thurman, *Wisdom and Compassion*, Harry N. Abrams, New York 1991, p.291.

Nik Douglas was a renowned collector and expert in Asian art, writing several books, and was particularly fascinated with Tantra. He organised exhibitions and was widely consulted for his expertise, which also encompassed African art and the archaeology of the Caribbean. As well as this he was a rock album producer and film maker.

£700-900

57
A BRONZE RITUAL THUNDERBOLT (VAJRA)
Tibet, 17th/18th century
with waisted double lotus handle and four-fold lightning bolts at either end
11cm long

£250-350

58
A BUDDHIST RITUAL FUNNEL
Nepal, 17th century
copper repousse, the central reservoir of square form with lotus border, surrounded by flame and vegetal motifs in relief, a half vajra at one end, the spout running underneath
21.5 x 15.8 x 3cm

£100-150



59

59
A TEMPLE LAMP
 Nepal, 19th century
 bronze of tall columnar form, surmounted by a figure of Surya flanked by his consorts Saranyu and Chhaya, the trio in a chariot pulled by seven horses, framed by a leafy aureole
 97cm high

Provenance
 Lilavati and Bengt Hager Collection, Sweden

£1000-1500



60

60
A TOY FIGURE OF A HORSE AND RIDER
 Western Deccan, 18th/19th century
 bronze, with large openwork wheels, the rider brandishing sword and shield, wearing a broad brimmed hat
 12.5cm high

Provenance
 Private collection Germany, acquired 1960-66 in India by the vendor while working in development assistance.

£150-250



61

61
A BRONZE PLAQUE DEPICTING VIRABHADRA
 Western Deccan, India, 18th century
 bronze, the four-armed deity standing under a leafy arch surmounted by *kirtimukha* holding *khadga*, shield, bow and arrow, flanked by Daksha and Sati, mounted on cloth covered board
 30.8 x 20cm

Provenance
 Private collection Germany, acquired 1960-66 in India by the vendor while working in development assistance.

Daksha offended Siva by not inviting him to attend a sacrifice following an earlier occasion when Siva had slighted him. Sati who was Daksha's daughter as well as being Siva's wife was present and felt so insulted that she threw herself on the pyre. Then Siva appeared as Virabhadra and cut off Daksha's head to avenge his wife. Other gods pleaded for Daksha's life but although Siva decided to spare him his severed head could not be found so the head of a goat was substituted instead. Daksha is depicted with hands in namaskara mudra humbly paying respects while at the bottom he appears prior to the replacement head

£150-250



64

62
A HORSE AND RIDER
Rajasthan, India, 19th century
bronze, wearing elaborate trappings and blanket, the riding wearing turban, carrying a shield on his back, incised *devanagari* inscriptions on the horse's body
20.2cm

£200-300

63
A KIRTIMUKHA MASK
Deccan or South India, 19th century
cast brass, the fierce face with bulging eyes, protruding tongue and three-leaf crown
16 x 13.3 x 3.2cm

Provenance
Private collection Germany, acquired 1960-66 in India by the vendor while working in development assistance.

£100-150

64
A MINIATURE SAIVITE SHRINE
Deccan, Southern India, circa 18th century
cast brass, depicting Nandi and a Sivalingam on a rectangular base
3 x 9.5 x 5.5cm

Provenance
Private collection Germany, acquired 1960-66 in India by the vendor while working in development assistance.

£200-300

65
A SAIVITE BRONZE SHRINE ELEMENT
Deccan, circa 18th century
in the form of a temple roof, with four figures of Nandi, placed in each corner facing outwards
5.5 x 9.5 x 9.5cm

Provenance
Private collection Germany, acquired 1960-66 in India by the vendor while working in development assistance.

£120-150



66

66
A MONUMENTAL BRONZE FIGURE OF DIPA-LAKSHMI
Tamil Nadu, South India, circa 18th century
cast in two sections, standing on a tall lotus base, inscribed in Tamil, holding a *yoni* in her hands, wearing large disc earrings, a parakeet on her left shoulder
71.5cm

Provenance
Private collection Germany, acquired 1960-66 in India by the vendor while working in development assistance.

£1000-1500

67
A SMALL BRASS PLAQUE DEPICTING A CHAURI-BEARER
Western India, circa 1900
of rectangular form, probably from a shrine, the figure in relief with pierced and incised floral decoration behind
11.1 x 3.5cm

Provenance
Private collection Germany, acquired 1960-66 in India by the vendor while working in development assistance.

£100-150

68
A BHUTA FIGURE OF A BOAR
Karnataka, Deccan, Southern India, 18th/19th century
bronze, with large almond shaped eyes, and beaded trappings
7cm high; 11cm long

£100-150



70

69
A BRASS SIVALINGAM
Western Deccan, India, 19th century
the head of Siva with elaborate earrings and tall headdress with bud finial, on turned flared base
11.5cm high

£120-150

70
RADHA
Bengal, 19th century
silvered brass, with glass inlaid eyes, standing on a circular base, her hands held out, wearing small disc earrings
17.5cm high

£300-400



71



72

71
TWO MINIATURE SIVA SHRINES
 Southern India, 19th century
 bronze, each of square form with a
 lingam and figures of Skanda, Ganesha
 and Nandi, the larger also with a figures
 of Siva and Parvati
 6.2 x 8.3 x 8.3cm; 4.6 x 7 x 7cm (2)

£250-350

72
BALAKRISHNA
 South India, 18th/19th century
 bronze, the infant form of Krishna
 crouching holding a butter ball
 6.4cm high

£200-300



73

73
NARASIMHA WITH HIS CONSORT
 South India, circa 18th century
 cast brass, with later gem inlay, the lion
 headed, four armed avatar of Vishnu,
 seated under a seven-headed cobra,
 with legs in *lalitasana*, his primary hands
 in *abhaya mudra* and holding Lakshmi
 who sits on his knee, his upper hands
 holding discus and conch
 13.5cm high

£400-600

74
GAJALAKSHMI
 Western India, circa 16th century
 bronze miniature shrine on bracket
 feet, the four-armed goddess seated
 in *dhyanasana*, her primary hands in
varada mudra and holding a *kalasa*,
 her upper hands both supporting a
 diminutive figure of an elephant each
 emptying a pot of water over her head,
 the scrolling aureole with *kalasa* finial
 9.8cm high

£120-150



75



76

75
TWO DEVOTIONAL PLAQUES
 Western India, 19th century
 copper repousse, one depicting
 Khandoba and Mhalsa on horseback,
 surrounded by foliage and religious
 emblems, the other with twin figures
 of Bhairava(?), standing together
 under a parasol, surrounded by saivite
 attributes, a row of dogs below
 19 x 15cm; 17.5 x 12cm (2)

£150-250

76
**A GANGAJUMNA BRONZE FIGURE OF
 LAKSHMINARAYANA**
 South India, circa 18th century
 bronze and brass, the four-armed god
 with primary hands in *abhaya mudra*
 and holding Lakshmi who sits on his left
 knee, his upper hands holding discus
 and conch
 8cm high

£250-350



77



78



79



80



81



83

77
VISHNU
South India, 18th/19th century
bronze, the four-armed deity on a
lotus base on raised square plinth, his
primary hands in *varada mudra* and
resting on his mace (now missing), his
upper hands holding discus and conch,
a dagger hanging from his belt, with tall
headdress surmounted by bud finial
10.8cm high

£200-300

78
KRISHNA
South India, circa 18th century
bronze, the infant deity with hands
outstretched, each holding a butter ball,
his hair tied in a bun
7.8cm

£200-300

79
**A TAMIL NAYANMAR, PROBABLY
APPAR**
South India, circa 18th century
bronze, standing on a circular base, his
hands in *anjali mudra*, his hoe resting
on his left shoulder
7.4cm

£150-250

80
A GANGAJUMNA FIGURE OF GARUDA
Tamil Nadu, South India, circa 18th
century
cast brass and bronze, the winged
vehicle of Vishnu with beak-like nose,
crouching on one knee, his hands
outstretched in *varada mudra*, wearing
tall conical headdress
7.2cm

£200-300

81
DURGA RIDING ON A TURTLE
South India, 18th century
bronze, in two pieces with soldered join,
the four armed goddess on a raised
stool holding sword, trident, discus
and bowl(?), on dome shaped turtle
with lotus and geometrical engraved
decoration
10.5cm high; 11.6cm diam.

The goddess Durga seems here to
be assimilated with the river goddess
Yamuna, whose vehicle is the turtle.

£100-150



82

**82
A COLLECTION OF SMALL BRONZE IMAGES**

Mostly South India, 18th-19th centuries
comprising a figure of Virabhadra, two dancing figures of Krishna, one of the infant Krishna lying on a leaf, two figures of Hanuman (one silver alloy), two figures of Nandi (one silver), two figures of Ganesha, one of Sri Devi, three of Garuda, one of a Sivalingam, one of Vishnu, one of Vithoba, and four Tamil saints
6.5cm high and smaller
(21)

£600-800

**83
A BRONZE SHRINE DEPICTING PARVATI**

Tamil Nadu, South India, 19th century
seated in *lalitasana* on a raised throne, the four-armed goddess with primary hands in *abhaya* and *varada mudra*, her upper hands holding axe and noose, surrounded by a flaming aureole supported by *yalis*, a *kirtimukha* at the top
25.5cm high

£500-700

**84
AN UMA-MAHESVARA SHRINE**

Deccan, Southern India, circa 18th century
cast brass, in four pieces, depicting Siva and Parvati sitting together on Nandi, the four armed god, with primary hands holding a rosary and his consort, his upper hands an axe and ankus(?), on tiered rectangular base, an elaborate *makaratorana* behind, surmounted by five-headed cobra and *kirtimukha*

42cm high

£2500-3500

**85
AN UMA-MAHESVARA SHRINE**

Deccan, Southern India, circa 18th century
cast brass, in five pieces, depicting Siva and Parvati sitting together on Nandi, the four armed god holding various attributes, his consort on his left knee, on a rectangular base, a diminutive sivalingam in front, sheltered by a seven-headed cobra and *kirtimukha* above
41cm high

£2500-3500



84



85



86

86
A LARGE SHRINE FOR A DEITY
 Orissa, Eastern India, 18th/19th century
 bronze, the plain platform with stepped
 cross section, the *prabha* with central
 stylised plant design, framed by a
 cusped *makaratorana*, surmounted
 by tiered roof with disc finial, a pair of
 parakeets on either side
 49cm high

£350-450



87

87
GAJALAKSHMI
 Orissa, 19th century
 bronze, the female four-armed deity
 with primary hands in *varada* and
abhaya mudra, her upper hands
 supporting two pairs of elephants
 emptying pots of water over her head,
 later wood base
 17.5cm high

Provenance
 Formerly in the collection of the late
 Peter Cochrane, inv. no. JPC 69/73

£800-1200



88

88
A BRASS ELEPHANT ON WHEELS
 India, 19th century
 forming an inkpot, the hinged stopper
 in the form of a peacock perched on the
 animal's back, the base with inscription
 at the back
 20cm high

£600-800



89

89
A YONI-LINGAM
 Maharashtra, India, circa 18th century
 cast brass, on circular base, the head of
 Siva on the *yoni* platform, sheltered by a
 separately cast five headed cobra
 23cm high

Provenance
 Formerly in the collection of the late
 Peter Cochrane, inv. no. JPC 70/23

£600-800



90

90
LAKSHMI NARAYANA
 Tamil Nadu, South India, 18th century
 bronze, the four-armed Vishnu seated
 in *lalitasana* with his consort on his left
 knee, his primary right hand in *abhaya*
mudra, his upper hands holding discus
 and conch, the couple sheltered by a
 five-headed cobra
 9.2cm high

Provenance
 Formerly in the collection of the late
 Peter Cochrane, inv. no. JPC 72/141

£400-600

91
HANUMAN
 Northern India, circa 18th century
 solid cast bronze, his hands in
namaskara mudra, the monkey-headed
 deity wearing a bun-shaped turban
 or hat with lotus finial, his tail circling
 around his back
 20cm high

Provenance
 Formerly in the collection of the late
 Peter Cochrane, inv. no. JPC 73/94

£500-800



92

92
GANESHA
Deccan, Southern India, circa 18th century
bronze, seated in *lalitasana* on a waisted square throne, the elephant-headed four-armed deity feasting on sweets held in his primary left hand
9.5cm high

£250-350

93
A VIRABHADRA SHRINE
Western Deccan, India, circa 18th century
cast brass in five sections, the central figure of Virabhadra holding sword, shield, bow and trident, flanked by the goat headed Daksha and his daughter Sati, the elaborate aureole behind with *makaratorana* surmounted by a *kirtimukha*
31.5cm high

Provenance
Formerly in the collection of the late Peter Cochrane, inv.JPC 67/38

Daksha offended Siva by not inviting him to attend a sacrifice following an earlier occasion when Siva had slighted him. Sati who was Daksha's daughter as well as being Siva's wife was present and felt so insulted that she threw herself on the pyre. Then Siva appeared as Virabhadra and cut off Daksha's head to avenge his wife. Other gods pleaded for Daksha's life but although Siva decided to spare him, his severed head could not be found so the head of a goat was substituted instead. Daksha is depicted with hands in *namaskara mudra* humbly paying respects.

£1200-1500



93



94

94
DIPALAKSHMI
South India, circa 17th century
bronze, the goddess holding the *yonis* shaped wick holder, a funnel with parakeet in her right hand, her body forming a bottle, with opening on the top of her headdress, cast in two pieces, joined at the waist, later wood and copper base
25cm excluding base

£600-800

95
A FIGURE OF A RAM
Deccan, Southern India, 19th century
cast brass, standing on a raised rectangular lotus base, with large scrolling horse, wearing necklace and blanket
20.5cm high

£400-600



95



96



97

96
A FIGURE OF NANDI
Deccan, Southern India, circa 18th century
cast brass, crouching on a rectangular lotus base, a small *lingam* in front
12cm high; 15.5cm long; 12cm wide

£500-800

97
A LARGE BRASS SIVALINGAM
Maharashtra, Western Deccan, 19th century or earlier
in two sections, the lingam with a moustachioed head of Siva on the coils of a cobra, with openwork finial depicting Siva(?) emerging from a building(?), the upper section fitting behind, forming a seven-headed cobra canopy
39cm high

£1200-1500



98

98
HANUMAN
Southern India, 17th/18th century
cast brass, the monkey headed god
standing on a circular lotus base, his
long tail winding behind his head, his
hands in *anjali mudra*
14.5cm high

£500-800



99

99
A JAIN BRASS SHRINE
Gujarat, Western India, dated *samvat*
1468 (1412 AD)
inlaid with silver and copper, with
central figure of Parsvanatha under a
seven-headed cobra, flanked by *chauri*
bearers, various offerings arranged in
front, the *prabha* topped with a *kalasa*,
dedicatory inscriptions on the reverse
including a date
14.7cm high

£600-800



100

100
A LARGE BRASS FIGURE OF VISHNU
Deccan, Southern India, circa 18th century
in two sections, the four-armed deity with *gada*, *patera*, *sankha* and *cakra*, standing
on a circular base on separately cast stand, the latter with diminutive figures of a
horse, Nandi, a lingam and a dog(?)
29cm high

£1500-2000

101
A BRASS SIVA MASK (mohra)
Himachal Pradesh, 15th century or later
in the form of a stylised bust, the head
with crown, large earrings and third eye,
mounted
19.5cm high

Provenance
Private collection, Italy

£200-300

102
A BRONZE FIGURE OF GANESHA
Western Deccan, 16th/17th century
the four armed deity, holding attributes
in his hands, seated with legs loosely
crossed, his vehicle the rat at his feet,
his forehead with silver inlay, the *prabha*
surmounted by a *kalasa*
10.8cm high

£150-250



103

**103
A JAIN BRONZE FIGURE OF A
TIRTHANKARA**
Western India, 15th-16th century
standing in *kayotsarga*, the nude figure
male figure with parasol over his head,
a column on his left with remains of a
small seated *jina*, a pair of lotus buds
issuing from the ground below
34cm high

Provenance
London art market, circa 1990.

This fragment originally formed
part of a very large brass shrine or
altarpiece. For a complete shrine of
similar scale in the Norton Simon
Museum, see Pratapaditya Pal, *The
Peaceful Liberators: Jain Art from India*,
Los Angeles 1994, no.37, p.150. The
standing Jinas adjacent to the main
image are almost identical to the figure
in our fragment.

£2000-3000

**104
A BRONZE FIGURE OF KRISHNA
VENUGOPALA**
Kerala, South-Western India, circa 16th
century
on circular base, the god depicted
playing the flute (now missing) standing
under a tree, wearing elaborate
costume, headdress and jewellery, a
diminutive cow at his feet, listening to
the music
13cm high

£300-400



105

**105
A BRONZE FIGURE OF KHANDOBA
AND MHALSA**
Western Deccan, India, 18th century
the four armed god riding his horse,
holding a horse and his consort in his
primary hands, a *damaru* and *trisula* in
his upper hands
18.5cm high

£500-700



108



106

**106
DIPA-LAKSHMI**
Tamil Nadu, South India, 19th century
cast brass, the female deity standing
with her hands held out, wearing large
earrings and copious jewellery, hair in
a long plaited ponytail, later wood
base
28cm (excluding base)

Provenance
Lilavati and Bengt Hager Collection,
Sweden

£500-800

**107
NANDI**
South India, 19th century
bronze, the bull vehicle of Siva,
crouching on a tall base, with long
tapering horns, a diminutive lingam in
front
9cm high

Provenance
Lilavati and Bengt Hager Collection,
Sweden

£100-150

**108
A BRONZE FIGURE OF RADHA**
Bengal, Eastern India, 19th century
standing on a circular lotus base,
holding a lotus bud in her outstretched
right hand, her left in *varada mudra*, her
toes, hands, ears and lips with traces of
red lac
26cm high

Provenance
Private collection, London
Acquired by the vendor in Hong Kong in
the 1970s.

£300-500



109

109
TWO BRONZE FIGURES OF RADHA
 Bengal, Eastern India, 19th century
 each standing on a circular lotus base, her right hand raised holding a lotus bud, her hands feet, ears and eyes with red lac inlay, her hair with traces of black lac, each figure with single remaining conch shell set into their right eyes
 26; 25cm (2)

Provenance
 Private collection, London
 Acquired by the vendor in Hong Kong in the 1970s.

£600-800



110

110
A BRONZE FIGURE OF RADHA
 Bengal, Eastern India, 19th century
 standing on a rectangular base, her right hand raised holding a lotus bud, her feet, hands, lips, eyes and ears with traces of red lac, her eyes set with conch shell
 22cm high

Provenance
 Private collection, London
 Acquired by the vendor in Hong Kong in the 1970s.

£200-300

111
TWO BRONZE FIGURES OF BALAKRISHNA
 Bengal, Eastern India, 19th century
 each in crawling position, with traces of red and black lac inlay, one with a remaining conch shell inlaid eye, the other with long flowing hair
 11; 10cm (2)

Private collection, London
 Acquired by the vendor in Hong Kong in the 1970s.

£300-400



111

112
A EWER AND A FIGURE OF A DEITY
 Central Asia and India, circa 18th century
 the ewer of bulbous form, with ridged cylindrical neck, hinged domed lid and scrolling *makara* spout, the figure with hands outstretched, his head with flared turban
 18cm (ewer); 11cm (figure)
 (2)

£150-250



113

113
A BRONZE SHRINE DEPICTING DURGA
 Western India, circa 18th century
 the four armed goddess seated on a lotus, a *khadga* and *patra*, in her primary hands, her upper hands holding a *damaru* and *trisula*, seated under a *naga*, a diminutive figure of Ganesha and a devotee at her feet
 10cm high

Provenance
 Private collection, London

£200-300

114
A BRONZE FIGURE OF VISHNU
 South India, circa 16th century
 standing on a circular base, the four-armed deity with a lotus flower in his primary right hand, held in *varada mudra*, his left resting on his *gada* (now missing), his upper hands holding *cakra* and *sankha*
 18cm high

Provenance
 Private collection, London

£300-400

115
RADHA AND KRISHNA
 Bengal, Eastern India, 19th century
 bronze, the god depicted playing his flute (now missing), standing with legs crossed on a circular lotus base, his consort standing holding a sweetmeat, both with silver inlaid eyes
 23.5; 21cm high (2)

Provenance
 Private collection, London

£400-600



116

116
A BHUTA BOAR-HEAD MASK
 Karnataka, Southern India, 18th-19th century
 with large lozenge shaped eyes, wearing elaborate beaded trappings
 28cm long approx.; 22cm high

Provenance
 Private collection, London

These masks are worn during rituals involved with the worship of spirits which take various forms, including boars. The bhuta (spirit) is invoked in order to help and entertain villagers. For an example in the Dallas Museum of Art, see <https://www.dma.org/collection/artwork/asian/boar-bhuta-mask>

£600-800



117

117
A HOYSALA STELE DEPICTING KHANDOBA
 Karnataka, Deccan, Southern India, circa 13th century
 grey schist, the four-armed deity holding a sword, trident, drum and a severed head, accompanied by his dog, flanked by his two wives (?)
 59cm high (excluding base projection)

Provenance
 Private collection Germany, acquired in the early 1960s from Natesan's, Bangalore, by the vendor while working in development assistance.

Khandoba, or Khanderao is worshipped mostly in Maharashtra and Karnataka. He is thought to be a local folk deity who became increasingly assimilated with Siva and Bhairava, with whose attributes and companions he is usually seen.

£2000-3000



118

118
A GANDHARA STUCCO HEAD OF A BODHISATTVA
 North-West Frontier Region, India (now Pakistan), 4th/5th century
 his hair with voluminous spiralling curls, a lotus(?) over his left ear, traces of red pigment, mounted
 13cm high

£500-800



119

119
A GANDHARA STUCCO HEAD OF BUDDHA
 North-West Frontier Region, India (now Pakistan), 4th/5th century
 with classical features, his dimpled hair with bun usnisa, traces of red pigment, mounted
 14.5cm high

£500-800



120

120
A HINDU SHAHI FRAGMENTARY TORSO
 Afghanistan, circa 8th century
 marble, probably depicting a *kinnara*, his hands holding a *kalasa* to his chest, his lower body feathered, mounted
 24cm high approx.

The Shahi kingdom was based in Eastern Afghanistan, and a small number of white marble sculptures in a style linked to Gupta India and neighbouring Kashmir are known. See, for example, Rogers Fund, 1980, No. 1980.415 at the Metropolitan Museum of Art, New York (<http://www.metmuseum.org/collection/the-collection-online/search/38246?rpp=30&pg=1&ft=Shahi&pos=3>)

£1200-1500



121

121
A SHRINE GUARDED BY A PAIR OF MAKARAS
 Central India, Probably Madhya Pradesh, 10th/11th century
 Buff sandstone, in the form of a North Indian temple tower,
 surmounted by a musician and female attendant, mounted
 41.5cm high, 40cm wide, 21cms deep

Provenance

Simon Ray Ltd. 2008
 Collection of the Late Bruno Cooper 2008-2012
 Thence by descent

Morley (Bruno) Cooper arrived in England from the USA in 1958 on a scholarship to Cambridge. After a successful academic career mostly at the University of East Anglia, he transformed what had been an absorbing hobby, dabbling in antiques, into a full career. Trading in the Suffolk town of Long Melford, he quickly established a reputation for the fine European furniture he stocked. Always restless, he eventually became bored the furniture market; he closed the shop, and, from then on, exhibited exclusively at international antique fairs where his reputation spread wider. His stock was characterised by his personal eclecticism; like a cabinet of curiosities. Towards the end of his life, his interests had focused increasingly on to Asia and Indian sculpture in particular. He died in August 2012.

£2000-3000



122

122
A FRAGMENTARY ROUNDEL DEPICTING A GANDHARVA
 Central India, probably Madhya Pradesh, circa 11th century
 pink sandstone, the flying four armed moustachioed deity
 wearing large disc earrings and crown, holding a garland in
 his primary hands, holding a sword and shield in his other
 hands, mounted on green marble stand

44 x 32 x 12cm

Provenance

Art Market, New York, 1980s
 Private collection, London, 1980s-2007
 Millner Manolatos, 2 Campden Street, London, October 2007
 Collection of the Late Bruno Cooper 2007-2012
 Thence by descent
 (See footnote to lot 121)

In Hindu tradition, *gandharvas* flit through the sky, acting as physicians to the gods and scattering flower petals from their garlands onto gods and heroes. For another *gandharva* figure of similar date and from the same region, see Balraj Khanna and George Michell, *Human and Divine: 2000 Years of Indian Sculpture*, London 2000, p.73. For possible Vidyadhara attribution see, Ronald M. Davidson; *Indian Esoteric Buddhism: A Social History of the Tantric Movement* (2002, Columbia University Press), pages 194-195.

£5000-8000



123

123
A KUSHAN HEAD OF A YAKSHA
 Mathura, Uttar Pradesh, 2nd/3rd century
 pink sandstone, the grimacing face with pronounced
 eyebrows and bared teeth, mounted on bronze stand
 22cm high

Provenance
 Private collection, Zurich, acquired between 1945-1975
 Christie's Amsterdam, 20-21 November 2007, lot 524
 Millner Manolatos, London, April 2008
 Collection of the Late Bruno Cooper 2008-2012
 Thence by descent
 (See footnote to lot 121)

For a *yaksha* figure with strikingly similar facial features in the Mathura Museum, see R. C. Sharma, *The Splendour of Mathura: Art and Museum*, New Delhi 1994, p.107. Sharma describes the mysterious smile which is also evident in this example. Another *yaksha*, from Bareilly, can be seen in the National Museum, New Delhi (S.P.Gupta (ed.), *Masterpieces from the National Museum Collection*, New Delhi 1985, p.33. These *yaksha* figures carried bowls on their heads which contained riches for Siva to distribute to his devotees, which explains the flattened head of this sculpture and that of the National Museum. The example in Mathura retains its bowl.

£1500-2500



124

124
A SANDSTONE RELIEF PANEL DEPICTING UMA-MAHESVARA
 Central India, 11th/12th century
 The divine couple seated together in loving embrace, the four-armed Siva caressing his consort and holding attributes, while Parvati holds a mirror in her upper left hand, flanked by a pair of *vyalas* and various diminutive devotees, *apsarases* above and below
 43cm

Provenance
 Collection Robert Schrimpf, Paris.
 Auction Frayssé et Associates, Paris (Hotel Drouot), 26/09/2007, lot 24. Collection of the Late Bruno Cooper 2007-2012
 Thence by descent
 (See footnote to lot 121)

£4000-6000



125

125
A CHOLA HEAD OF BHAIRAVA
 Tamil Nadu, South India, 11th/12th century
 granite, the fierce form of Siva with a fan of flaming hair, third eye, protruding fangs and large earrings, mounted

Provenance
 Private collection, London

£500-800



126

126

A MONUMENTAL KUSHAN HEAD OF A JINA

Mathura region, Northern India, circa 2nd century AD

pink sandstone, with plump lips, elongate earlobes and prominent eyes,
29cm high

Provenance

Private Collection, London

Acquired from the Swedish dealer and collector Max Willborg (1933-2001) in 1975.

For a closely related head of Buddha in the Los Angeles County Museum of Art (M 69.13.9), see Pratapaditya Pal, *Indian Sculpture*, Vol I, Berkeley 1986, p.184, no.S60

£5000-8000



127

**127
FIVE SMALL GANDHARA GREY SCHIST CARVINGS**

North-West Frontier Region, India (now Pakistan), 1st/2nd century and later comprising two disc palettes, one depicting a winged horse, the other a couple with attendants, two relief roundels, one depicting a couple drinking, the other with the bust of a man, and a fragment depicting two Buddhist figures

12.3cm diam. and smaller

For an example of a related palette, depicting a winged horse and rider, in the British Museum, see museum number 1898,1027.1

£400-600



128

**128
FOUR INDUS VALLEY BUTTON SEALS**
Probably Mehrgarh, Pakistan, circa 3000 BC

in the form of small bone panels, each with deeply carved abstract designs, with a pair of attachment holes
3.7mm diam. and smaller (4)

Provenance

Private collection, acquired on the London art market 2000

'Button seals', so called because of their twin holes are one of the most distinctive finds at the sites in the region of Harappa in the Indus Valley. The earliest type, such as these, are chiefly made of bone, whilst later examples are chiefly made of steatite or soapstone. Their function is indicated by the discovery of terracotta imprints. See <http://www.harappa.com/indus3/print.html>

£600-900



129

**129
A STEATITE SEAL IN THE FORM OF A LION**

Quetta Valley, Pakistan, circa 2000 BC the eyes and body inlaid with schist(?), the reverse with concave carved design
3 x 2 x 1.8cm

Provenance

Private collection, acquired on the London art market 2000

£400-600



130

**130
A FEMALE DEITY**
Madhya Pradesh, Central India, 11th/12th century

pink sandstone, the goddess holding a *padma*, a *chauri* bearer and *apsaras* to her right, mounted
38.9cm high

Provenance

Lilavati and Bengt Hager Collection, Sweden

£1000-1500



131

**131
A GANDHARA STUCCO FIGURE OF BUDDHA**

North-Western India (now Pakistan), 4th/5th century

Seated in *dhyanasana*, his hands in *dhyana mudra*, his head with *usnisa*, and ears with elongated lobes, traces of pigment

23cm high; 19cm wide

£400-500



132

**132
A TERRACOTTA BEAKER**
Probably Loralai, Indus Valley, circa 3000 BC

buff earthenware, painted with zoomorphic and geometrical designs on red-slip ground
6cm high; 7.5cm diam.

£300-400

133
A SHEET SILVER FIGURE OF BUDDHA
 Cambodia, 19th century
 seated in *sattvasana* on a tiered base, his hands in
bhumisparsa and *dhyana mudra*, the intricate *repousse*
 decoration on resin core, in scription in khmer on the reverse
 28cm high
 £400-600



133



134

134
A KHMER BRONZE FIGURE OF A GODDESS
 Angkor, Cambodia, circa 12th century
 the four-armed female figure holding an attribute in each
 hand, her head with flared crown and conical headdress,
 mounted
 16cm high
 £1000-1500



135

135
A KHMER BRONZE FIGURE OF BUDDHA
 Bayon, Angkor, Cambodia, 12th/13th century
 standing on a square base, his hands both held in front in
abhaya mudra, his pleated hair surmounted by a conical
 crown, mounted
 19cm high
 £1200-1500



136
A GOLD FIGURE OF SARASWATI
Bali, Indonesia, 20th century
sheet gold covered resin, with incised
detailing, the goddess holding a book in
her left hand, her right in dharmacakra
mudra (?), wearing elaborate crown and
feathered halo
17.5cm high

£5000-7000



137

137
A LARGE BRONZE FIGURE OF BUDDHA
 Chiang Saen, Thailand, circa 15th century
 seated in *dhyanasana*, his hands in *bhumisparsa* and *dhyana mudra*, with elongated earlobes and tightly curled hair, his domed *usnisa* with bud finial, traces of lacquer and gilt
 60cm high

£1500-2000

138
A BRONZE FIGURE OF BUDDHA
 Burma (Myanmar), 17th/18th century
 seated in *padmasana* on a high double lotus throne, his hands in *bhumisparsa* and *dhyana mudra*, with elongated earlobes resting on his shoulders, his head with *usnisa* surmounted by bud-shaped finial
 35cm high

For a closely related Buddha image in the Victoria and Albert Museum (IM 61 1912), see John Lowry, *Burmese Art*, HMSO London 1974, no.13

£800-1200



138

139
AN AYUTHIA FIGURE OF BUDDHA
 Thailand, 16th/17th century
 bronze, lacquered and gilt, standing with his hands both in *abhaya mudra*, with elongated earlobes and tightly curled hair, on a tall, tiered wood base with lacquered gilt decoration
 47cm high (including wood base)

£500-800



136



140



142

**140
A RATNAKOSIN SEATED FIGURE OF
BUDDHA**

Bangkok, Thailand, 19th century
lacquered and gilded bronze, with
intricate relief decoration, seated in
sattvasana on a tiered lotus throne,
holding a begging bowl in his lap,
wearing crown and tall pointed
headdress
54cm high

£250-350

**143
AN ANGKOR WAT GILT BRONZE
FIGURE OF BUDDHA**

Cambodia, 12th century
standing on a tiered square base,
wearing robes and crown with conical
chignon, his hands both outstretched in
vitarka mudra
13cm high

£2000-3000



143

**141
A TANTRIC INSTRUCTIONAL SCROLL
(pataka)**

Rajasthan, Western India, 19th century
ink and pigment on cloth, of long
rectangular form, painted on one side
with figures of Ganesha, mythical
animals and devotees amidst charts
and lists and numerous lines of
devanagari script, the reverse inscribed
in *devanagari*

205 x 21cm

Provenance
Private collection, London

£300-400

**144
A SRIVIJAYA BRONZE FIGURE OF
AVALOKITESVARA**

Malay Peninsula or Sumatra, circa 9th
century
the four-armed Buddhist deity with his
primary left hand in *abhaya mudra*,
various attributes in his other hands,
wearing long earrings resting on his
shoulders and elaborate crown and tall
chignon, mounted on stand
11.5cm high

Provenance
Collection of the late Alex Biancardi

The empire of Srivijaya which flourished between the 8th-12th centuries, in peninsular Malaysia, Sumatra and Java, disappeared almost without trace after losing out to rival powers in the 13th century. Its existence was only rediscovered by French archaeologists in the 1920s. It played a major role in establishing Buddhism in the region. For two larger Avalokitesvara figures in similar style, see Piriya Krairiksh, *The Roots of Thai Art*, Bangkok 2012, p.248.

£700-900



144

**142
A SMALL PICHHAVAI**

Rajasthan, Western India, early 19th
century
pigment with gold on cotton, of
horizontal rectangular form, with six
scenes, depicting (clockwise from top
left): Radha and Krishna in a palace,
Krishna and Balarama in conversation
with two noblemen, Krishna and
Balarama entering a palace, Krishna
and Balarama in conversation with one
of the noblemen, the nobleman leaving
the city in a chariot and a meeting in the
palace
51.5 x 148cm

Provenance
Private collection, London

£1200-1500



145

145
AN ANDESITE FIGURE OF GANESHA
Java, Indonesia, 9th/10th century
the plump elephant-headed four armed
Hindu deity seated on a double lotus
throne, feeding himself sweets with
his trunk out of his left hand, his hair
gathered in a bun with a band
68cm

Provenance
Private collection, London. Acquired
from the Swedish dealer and collector
Max Willborg (1933-2001) in 1969/70.

Exhibited
Spink and Son, London, 1978 (illustrated
in catalogue, no.147).

£2500-3500



146

146
A MAJAPAHIT HEAD OF A BOY
Eastern Java, 14th century
terracotta, with plump features, his
hair gathered in a topknot, mounted on
stand
10cm high

£350-450



147

147
A KHMER PEDESTAL VASE
Angkor, Cambodia, 12th century
monochrome olive brown-glazed
stoneware, of bulbous form, with
shallow incised ridge and wave
decoration, overhanging rim
30cm high

For a closely-related lidded jar, see
Rosemary Scott *et al.*: *The World in*
Monochromes, Oriental Ceramic Society
2009, no.155, p.70. See also Dawn F.
Rooney, *Khmer Ceramics*, Bangkok
2010, p.108-9 for two other closely
related examples.

£400-600



148

148
KRISHNA AND RADHA
Basohli, Punjab Hills, late 17th century
gouache with gold and silver on paper,
the yellow border inscribed with
devanagari letters and numerals
6.3 x 14cm

£1500-2000



149

**149
AN ILLUSTRATION FROM A JATMALA (GARLANDS OF CASTE) SERIES**

Bundelkhand, Central India, 18th century,

gouache with gold on paper, the composition divided into three registers, comprising, at the top, Radha and Krishna, in the middle, a woman beckoning two men, while another, on the right, watches, at the bottom, a shrine in a hilly wild landscape, a number and three lines of *devanagari* on the reverse
30 x 21.2cm (painted area)

The identification of this series of paintings has recently been revised, having previously thought to be *ragamala* paintings from Malwa or Malpura. For other paintings from this series sold at auction over past years, see Sotheby's London, April 1990, lot 62, Sotheby's New York, September 15, 2011, lot 81, Sotheby's London, October 8, 2014, lot 282 and Sotheby's New York, March 17, 2015, lot 1131.

£3500-4500



150

150
KRISHNA AND RADHA IN THEIR BEDCHAMBER
Jaipur, Rajasthan, India, first half 19th century
gouache with gold on paper, with a female musician and two attendants, surrounded by richly decorated floral border, a cartouche containing eight lines of *devanagari* script above, framed
33 x 23.5cm including border

£1200-1500

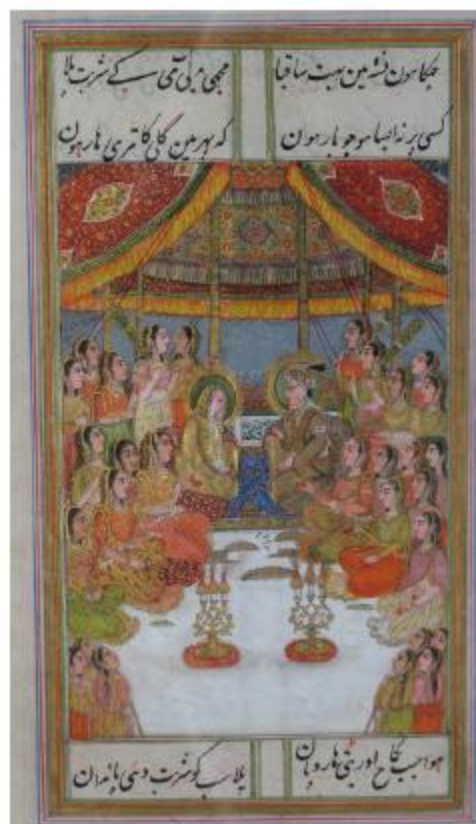
152
A ROYAL WEDDING SCENE
Delhi or Kashmir, India, mid-19th century
gouache with gold and ink on paper, the couple depicted under an elaborate canopy surrounded by female courtiers and attendants, two columns of *nastaliq* above and below, and on the reverse, framed
16 x 10.8cm

£800-1200

153
A COMPOSITE CAMEL
Northern India, 19th century
gouache on paper, the camel composed of densely arranged animals and human figures, ridden by a harpist in a howdah
23 x 16.7cm

The depiction of composite animals, a motif with origins in *renaissance* Europe, was first seen at the end of the 16th century in Mughal India, and became increasingly popular over the following centuries.

£700-900



152



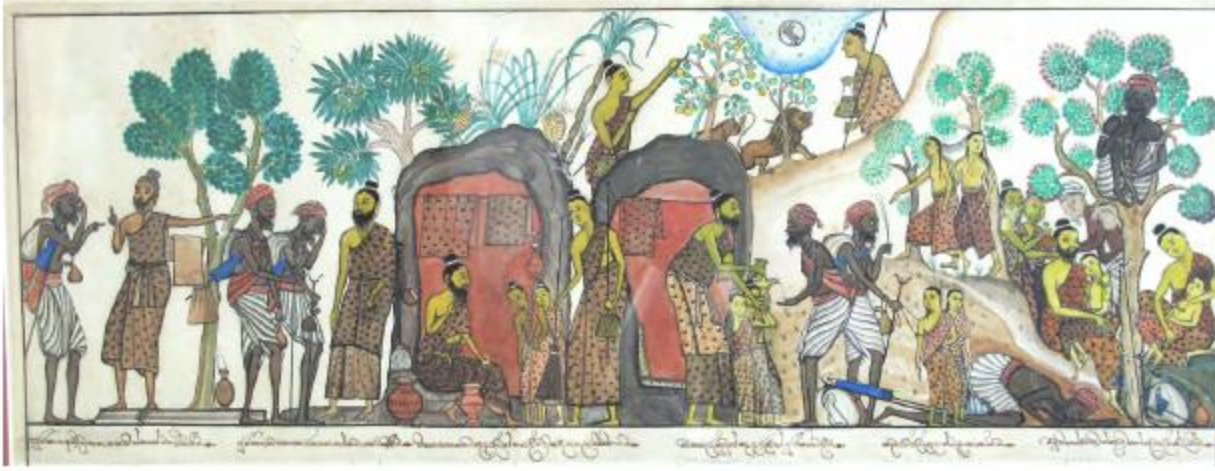
151

151
KRISHNA AND RADHA
Probably Kangra, Punjab Hills, Northern India, early 19th century
gouache with gold on paper the divine couple standing on a lotus Krishna playing the flute attended by gopis with offerings, the forest teeming with animals, the palace in the background painted within an oval panel with floral spandrels and border mounted
302 x 243mm (folio)

£3000-4000



153



154

154
TWO PAINTINGS ILLUSTRATING SCENES FROM THE VESSANTARA JATAKA
 Company School, Sri Lanka, mid-19th century
 ink and watercolour on paper, the two images showing a sequence of episodes from the story, labelled in Sinhalese with later indistinct English translations, framed
 22 x 56.5cm; 21.5 x 56cm (inside mounts)
 (2)

The popular tale of Vessantara or Visvantara, the last incarnation of Buddha before being born as Siddharta, relates the account of the young prince's extreme devotion to acts of charity. As well as money, he gave away his horses, leading the gods to appear as deer to pull his chariot, as shown here, and even his wife and children, shown in the other painting.

£800-1200

155A
TWO PAINTINGS OF KRISHNA
 India, mid-19th century
 gouache with gold on paper, one depicting the god with Radha on a swing, flanked by female musicians and devotees, the other depicting Krishna as Sri Nath Ji, standing on a pedestal, playing his flute, his consort and two devotees dressed in gold, framed
 148 x 105mm approx each (image)
 (2)

£200-300

156
TWO FOLIOS FROM A JAIN INSTRUCTIONAL TREATISE
 Rajasthan, 19th century
 gouache and ink on paper, each with three illuminations, depicting animal-headed deities punishing demons, inscribed in *devanagari* above and below, framed
 13 x 23cm each
 (2)

£250-350

157
TWO FOLK PRINTS
 Punjab, Northern India, late 19th century
 block printed in black ink on paper, hand coloured, each depicting Krishna flanked by *gopis*, framed
 20 x 17cm approx. each
 (2)

Provenance
 Collection of the late Peter Cochrane, London

£150-200

158
RAMA AND SITA ON A TERRACE
 Probably Mewar, Rajasthan, early 19th century
 ink drawing on paper, margin ruled in double red line
 255 x 204mm approx.

£80-120



155



157



155A

155
DEVI SEATED ON A TERRACE
 Rajasthan, probably Jaipur, mid-19th century
 gouache on paper, inscribed with label in *devanagari*, traces of a partially obliterated inscription in English lower left corner, framed and mounted
 315 x 214mm

The inscription reads: *kameshwara yaye namah*, an invocation to Siva as Kameshwara.

£250-350

158A
THREE ILLUSTRATED FOLIOS
 Rajasthan or Gujarat, 18th/19th century
 gouache and ink on paper, each with text in *devanagari*, comprising a small painting of Krishna reclining on Ananta, a page from a Jain book with trio of illuminations including a monk with his broom, and a fragment depicting two men in conversation
 120 x 245mm and smaller
 (3)

£80-120

159
PORTRAIT OF A RULER, PROBABLY AURANGZEB
 Mughal, Northern India, 18th century
 gouache with gold on paper, seated on a throne, his slippered feet resting on a footstool, holding a falcon, a halo around his turbanned head
 17 x 10.2cm

£400-600

160
A SCENE FROM A HINDU EPIC
 Probably Bikaner, India, 18th century
 gouache with gold on three small joined sheets of paper, from a Hindu epic, depicting Krishna and Radha with their followers being confronted by a heavily armed group of men, a panel of *nastaliq* calligraphy on the reverse
 297 x 135mm

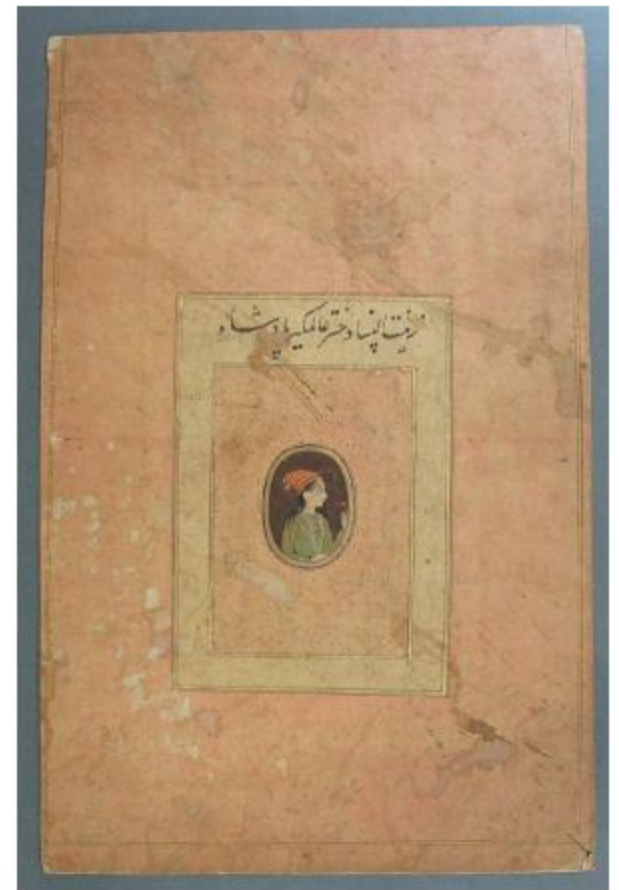
£200-300

161
PORTRAIT OF A LADY
 Mughal India, circa 1700
 gouache with gold on paper, of oval form, laid onto an album page, the woman wearing a brocade cap, holding a flower in her left hand, *nastaliq* inscription above, five further lines of *nastaliq* on the reverse on gold ground
 4.5 x 3cm (portrait), 35.7 x 23cm (leaf)

£400-600



159



161



162

162
A EUROPEAN LADY ON A TERRACE
 Lucknow, India, late 18th century
 gouache with gold on paper, wearing an elaborate hat, seated on a European throne, with three female attendants, a river with boats beyond and a hunting scene in the background hills, remains of old dealer's label on the reverse
 22.4 x 15.8cm

The combination of a migration of Mughal artists to the state of Oudh (Avadh) and a growing interest in European art and taste during the second half of the eighteenth century resulted in a distinctive style of painting in Lucknow with its multi-layered scenes. For a particularly spectacular example of the genre in the Chester Beatty Library, Dublin, see Stephen Markel and Tushara Bindu Gude, *The Art of Courtly Lucknow*, Los Angeles 2010, p.76.

£1200-1500



163



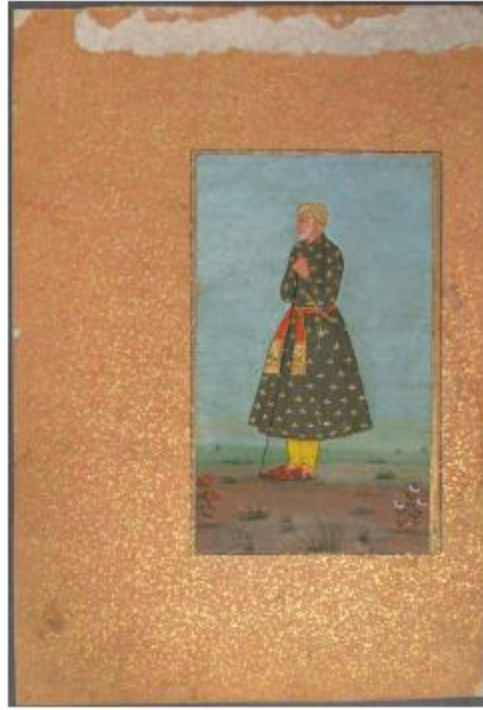
164



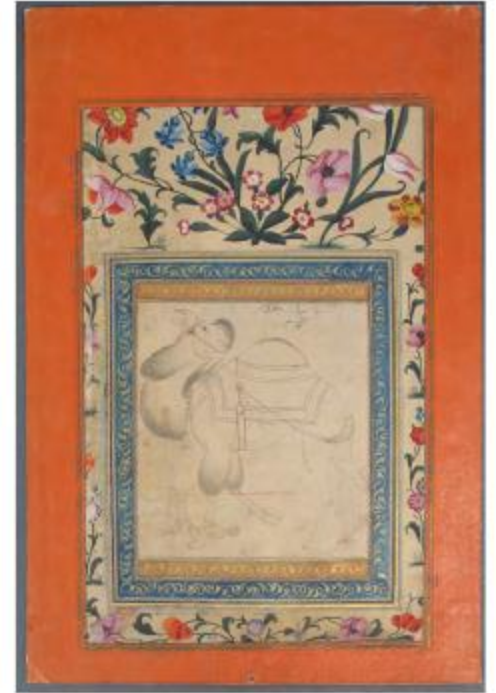
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166



168



169



170



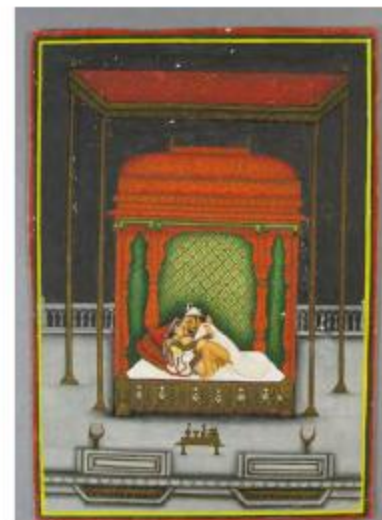
171



174

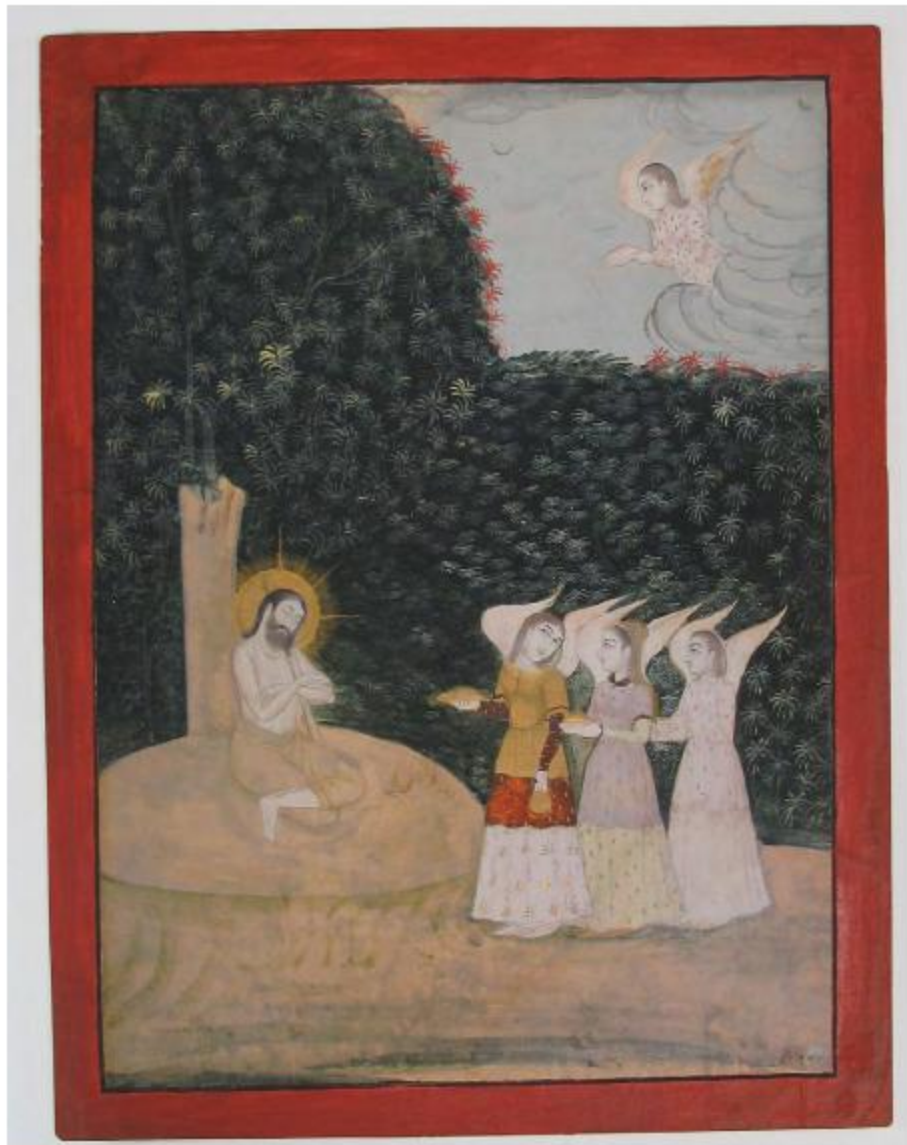


176



177

163 A PORTRAIT OF BAHADUR SHAH (1643-1712; r.1707-12) Northern India, 19th century gouache on paper, inscribed in <i>devanagari</i> on upper border, and in English and Urdu on the reverse 20 x 12.4cm (image) £300-500	168 A PORTRAIT OF AN ELDERLY NOBLEMAN Mughal, Northern India, 18th century gouache with gold on paper, laid onto an album page, wearing turban, brocade coat and <i>pathka</i>, leaning on a stick in a landscape with flowering plants 13.7 x 8cm (image) £500-700	173 LOVERS IN A PALACE Bikaner, Rajasthan, India, 18th century gouache with gold on paper, laid on an album page, the couple in erotic embrace, while a female attendant watches in the wings 192 x 137mm (image) £400-600
164 A LADY WITH A DEER Deccan, Southern India, 18th century gouache with gold and silver on paper, probably depicting Todi Ragini, the woman wearing a richly brocaded <i>sari</i>, a flask and wine-cup in her hand, a river in the foreground 17 x 9.2cm £400-600	169 A TETHERED CAMEL Mughal, Northern India, circa 1800 ink drawing on paper, laid on a floral painted album page, inscribed in islamic script 12 x 10.5cm (image) £300-400	174 LOVERS ON A TERRACE Rajasthan, late 18th/early 19th century gouache with gold on paper, the couple in erotic embrace on a rug in front of a pavilion 198 x 150mm £300-400
165 A LADY HOLDING A FLOWER Mughal, Northern India, 18th century gouache with gold on paper, laid on an album page painted with gold floral designs 14.5 x 8.6cm (image) £300-400	170 SARASWATI Rajasthan, late 18th/early 19th century gouache with gold on paper, the four-armed goddess depicted riding on her vehicle, the peacock, red border with silver herringbone design, framed 17.5 x 14cm (image) £400-600	175 LOVERS IN A BEDCHAMBER Jaipur, Rajasthan, India, mid-19th century gouache with gold on card, the couple in erotic embrace 122 x 155mm £100-150
166 PORTRAIT OF A RULER Mughal, Northern India, late 17th century ink and watercolour on paper, holding a jewel in his left hand, resting on a sword with his right, <i>nastaliq</i> inscription above 16.8 x 8.5cm £600-800	171 VAMANA Rajasthan, 19th century gouache with silver on paper, the fifth avatar of Vishnu depicted receiving his filled waterpot from a devotee and his family, holding a parasol in his left hand, framed 12 x 13cm image £200-300	176 DRAWING OF A COURTESAN Jaipur, Northern India, 19th century ink on vellum, in oval mount, framed 20 x 15cm £500-700
167 TWO MUGHAL MINIATURE PAINTINGS Northern India, 18th century gouache with gold on paper, each laid on an album page, one depicting a nobleman in a landscape, the other a nobleman on horseback 17.5 x 10.5cm; 16.5 x 11cm (2) £200-300	172 FOUR MINIATURE PAINTINGS Rajasthan, probably Jaipur, India, late 19th century gouache with gold on paper, one depicting a rural couple meeting a nobleman(?), another with a rural couple and child, the man smoking a <i>huqqa</i>, the other two depicting couples in rural settings 17.3 x 11cm and smaller (main image) (4) £300-400	177 PRINCELY LOVERS Jaipur, India, early 19th century gouache with gold on paper, the couple in erotic embrace in a sumptuous canopied bed on a terrace 23.5 x 16.3cm £300-500



178

178
SULTAN IBRAHIM VISITED BY ANGELS
 Provincial Mughal, India, late 18th century
 gouache with gold on paper, the man sleeping against a tree while three angels walk and one flies towards him bearing gifts, red border inscribed with three lines of *devanagari* on the reverse
 29.4 x 21.6cm (image)

£2000-3000



179

179
A LADY AT HER TOILET
 Lucknow, India, circa 1830
 gouache with gesso and gold on card, the lady on a terrace by a river with a female attendant, a walled city in the distance, gilt embossed scrolling floral border
 34 x 23.2cm (image)

£2500-3500



180

180
**PORTRAIT OF A MUGHAL RULER, PROBABLY
 SHAH JAHAN (R.1628-58)**
 Mughal late 17th century
 gouache with gold on paper, laid on a album
 page, wearing gold brocade turban and coat
 with repeated floral design, holding a flower in
 his right hand, wide floral margins
 169 x 85mm (image); 397 x 262mm (folio)

For another portrait of Shah Jahan see
 Sotheby s London 6 April 2011, lot 245

£5000-7000

181
A BUDDHIST MANUSCRIPT
 Sri Lanka, 19th century
 palm leaf *pot* manuscript, incised and
 inked Sinhalese script, seven lines to
 the page, 27 leaves, each folio with
 twin piercings for binding string, wood
 cover boards
 4.3 x 32cm (each folio, approx.)

For similar Sinhalese palm leaf books
 in the British Library, see Wladimir
 Zwalf, *Buddhism: Art and Faith*, BMP
 London 1986, nos.215 & 216.

£120-150

182
A FRAGMENTARY MANUSCRIPT
 Rajasthan, India, 18th century
 gouache and ink on paper,
 approximately 75 leaves of *devanagari*
 script in ten lines on each side, most
 with illustrations
 14.8 x 23.5cm average size

£200-300

183
**A SCENE FROM THE BHAGAVATA
 PURANA**
 Orissa, Eastern India, second half 18th
 century
 gouache on paper, in landscape format,
 inscribed with six lines of devanagari in
 black with punctuation and titles in red

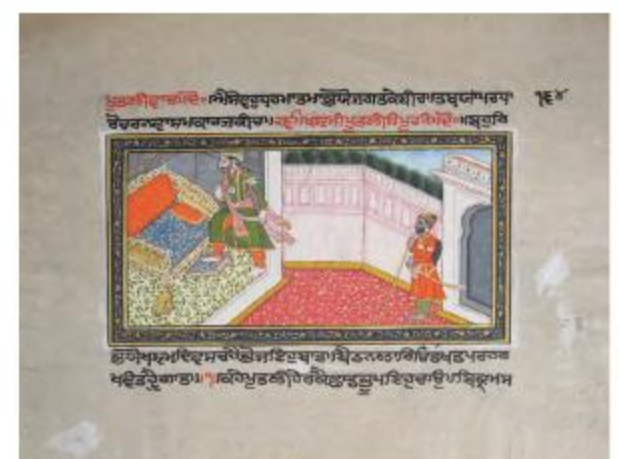
245 x 375mm (leaf)

For two folios, probably from the same
 volume, in the Metzger Collection,
 see Joachim Bautze, *Lotosmond und
 Loewenritt*, p.54

£150-250

184
A LADY WITH AN ATTENDANT
 probably Rajasthan, India, late 18th
 century
 gouache with gold on paper notes in
 Islamic script on the reverse
 16 x 11cm

£60-80



185

185
**TWO FOLIOS FROM A COPY OF THE
 RAMAYANA**
 Punjab Hills, Northern India, circa 1800
 gouache with ink and gold on paper,
 the first depicting Radha(?) consulting
 an elder, the other a ruler ascending
 his throne, inscribed in *gurumukhi* on
 both sides
 23.9 x 31.5mm

£600-800



188

186
FIVE FRAGMENTARY DRAWINGS
Northern India, 18th/19th century
ink and watercolour on paper,
depicting a rhinoceros, a temple
complex, Radha and Krishna, and
enshrined goddess and a design for
a sign(?), each with writing or further
sketches on the reverse
26.5 x 31.4cm and smaller (5)

£60-80

187
A YOUNG PRINCE ON HORSEBACK
Probably Alwar, Rajasthan, mid-19th
century
gouache with gold on paper, laid on an
album page, inscribed in *devanagari*
on the reverse
15.5 x 22.2cm

£150-250



189

188
A JAIN KALPASUTRA MANUSCRIPT
Gujarat, Western India 15th century
Ink with gouache and gold on paper, one hundred and forty-four folios, in
horizontal format, each with seven lines of *devanagari* script on each side in
black ink with red punctuation, 41 illustrations in gold, red and blue, mostly
depicting Jina figures, some two to the page, each page with lozenge-shaped
decorative gold medallions, each folio numbered
117 x 300mm
(144)

Provenance
Spink and Son (before 1985)

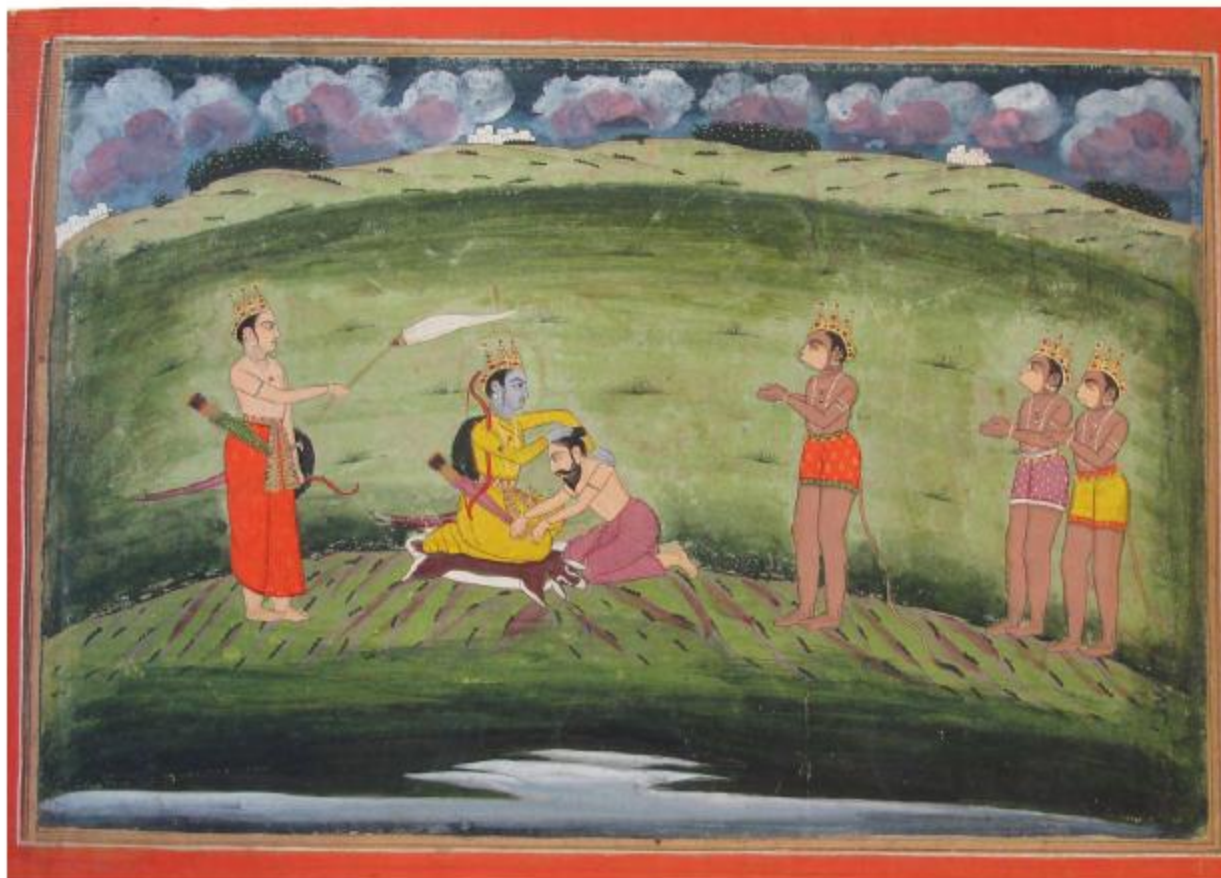
The *Kalpasutra* is one of the most important texts for Svetambara Jains
describing the ritual and the life of Mahavira the 24th Tirthankara. It is often
accompanied by the equally important non canonical *Kalakacharyakatha* (Story
of Kalaka). For a similar manuscript from the same collection, sold in these
rooms, see 7th November 2013, lot 221.

£7000-9000

189
A PALM LEAF MANUSCRIPT OF THE RAMAYANA
Orissa, Eastern India, 17th/18th century
incised and inked folios, each of elongated rectangular form, pierced at the centre
for stringing, sandwiched between a pair of plain wood covers, 233 leaves, each
page with six lines of *oriya* on either side, numerous illustrations and smaller
vignettes,
45 x 265mm (average leaf size)

For two Orissan palm leaf pages from a *kamasutra* in the National Gallery of
Victoria Australia see John Guy Palm Leaf and Paper: Illustrated Manuscripts of
India and South East Asia no. 10.

£400-600



196

196
A SCENE FROM THE RAMAYANA
Punjab Hills, India, late 18th century
gouache with gold on paper, depicting
the Vanaras accompanied by Rama
holding Ravana, king of Lanka,
with his two brothers Vibishana
and Kumbakarna, the decapitated
Rakashas in the foreground
22.3 x 32.7cm (image)

For another painting from the same
series in the Virginia Museum of Fine
Arts, see Joseph Dye III, *The Arts of
India: Virginia Museum of Fine Arts*,
London 2001, no.121

£1000-1500

190
A HUNTING SCENE
Probably Mewar, Rajasthan, first half
19th century
gouache with silver and gold on paper,
laid onto an album page, four lines of
devanagari script and various study
drawings on the reverse
8.5 x 10.5cm

£200-300

191
A BIRD HEADED GODDESS
Pahari, North-Western India, first half
19th century
gouache with gold on paper, the deity
depicted on an elaborate lion throne,
holding a dumbbell and tusk, a figure
of Kurma behind
11.5 x 9.3cm (oval image)

£150-200

192
A MISCELLANEOUS GROUP OF
INDIAN PAINTINGS
19th-20th centuries
comprising a prince leaving his lover
in a bedchamber, a loving couple on a
swing, Durga on a lotus with her lion,
a drawing on vellum of three muslim
noblemen, labelled in *devanagari* and
islamic script, an old cover sheet with
devanagari inscription, and a series
of 15 reproduction illustrated folios in
monochrome and gold
35 x 25.5cm and smaller (20)

£200-300

193
TWO FOLIOS FROM A DISPERSED
EDITION OF THE BHAGAVATA PURANA
Probably Mewar, Rajasthan India 1600-
1620
gouache and ink on paper, landscape
format, each inscribed in black
devanagari script, with headings and
punctuation in red, illustrated on both
sides, the four illustrations depicting
scenes from the life of Krishna
23.3 x 39.5cm (folio)

For four further pages probably from the
same series in the Metzger Collection,
Germany, see Joachim Bautze,
*Lotsmund und Loewenritt: Indische
Malerei*, Stuttgart 1992, pp.46 & 47.

£500-700

194
FOUR FOLIOS FROM A DISPERSED
EDITION OF FIRDAUSI'S SHAHNAME
Delhi or Kashmir, early 19th century
ink, gouache and gold on paper, each
leaf with a single illustration, four
columns of *nastaliq* script on either
side
36 x 21.5cm approx. each
(4)

£300-400

195
FOUR DRAWINGS
North-Western India, 19th century
ink on paper, comprising three Pahari
scenes and a study for a European
style design with dancers
24 x 35cm
(4)

£100-150



190



194

197
A SCENE FROM THE RAMAYANA
 Punjab Hills, India, late 18th century
 gouache with gold on paper, depicting
 Rama anointing Vibishana, brother
 of Ravana, King of Lanka, the former
 having defected to Rama's side
 21.3 x 32.3cm (image)

For another painting from the same
 series in the Virginia Museum of Fine
 Arts, see Joseph Dye III, *The Arts of
 India: Virginia Museum of Fine Arts*,
 London 2001, no.121

£1000-1500



197

198
A GROUP OF SEVEN PAINTINGS
 Pahari, North Western India, second
 half 19th century
 gouache on paper, from a religious
 manual, depicting a bull, a ram, a
 god riding a ram, crab, a wandering
 mendicant, Krishna on Garuda, and a
 man with scales, each captioned in red
devanagari script, further inscribed charts
 and diagrams on the reverse of each
 155 x 127mm (folio)
 (7)

£200-300

199
**KRISHNA AND THE GOPIS IN THE
 FOREST**
 Jaipur, Rajasthan, India, mid-19th
 century
 gouache with gold on paper, framed
 10.2 x 20.6cm

Provenance
 Collection of the late Dr. Fakhir
 Hussain, London

£400-600

200
A PRINCE WITH ATTENDANTS
 Rajasthan, Western India, late 18th
 century
 gouache with gold on paper, framed
 23.5 x 17cm

Provenance
 Collection of the late Dr. Fakhir
 Hussain, London

£400-600

201
**KRISHNA SHOOTS LOTUSES AT
 RADHA**
 Northern India, probably Jaipur,
 second half 19th century
 gouache with gold on paper, Radha
 reclining on an English style daybed
 surrounded by attendants in a palace,
 a forest beyond, scrolling floral border,
 framed
 26.5 x 17cm (image)

Provenance
 Collection of the late Dr. Fakhir
 Hussain, London

£400-600



199



200



201



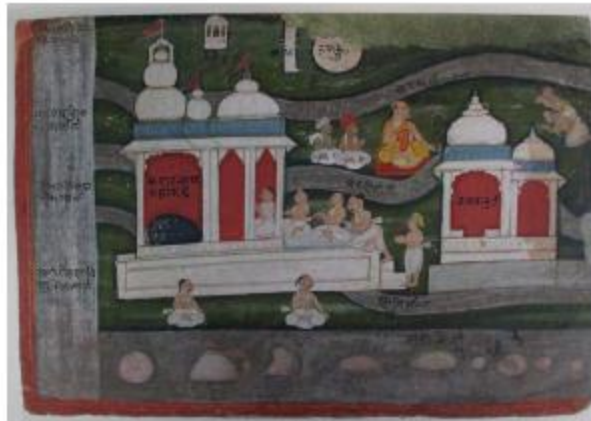
202



203



204



206



207

202
A PORTRAIT OF A MEWAR RULER,
PROBABLY BHIM SINGH
Udaipur, Rajasthan, circa 1720-30
gouache with gold on paper, two lines
of *devanagari* script on the reverse,
framed
26 x 23cm

Provenance
Collection of the late Dr. Fakhir
Hussain, London

£600-800

203
LOVERS LISTENING TO A MUSICIAN
Provincial Mughal, Northern India,
18th century
gouache on paper, laid on an album
page, framed
15.5 x 10.7cm (image)

Provenance
Collection of the late Dr. Fakhir
Hussain, London

£200-300

204
A PORTRAIT OF AN ELDERLY RULER
Mewar, Rajasthan, late 18th century
gouache with gold on paper, the figure
wearing white diaphanous robes and
turban, wearing an orange *pathka*,
carrying sword, shield and dagger,
framed
30.5 x 24cm

Provenance
Collection of the late Dr. Fakhir
Hussain, London

£800-1200

205
EIGHT MINIATURE PAINTINGS
Delhi or Kashmir, first half 19th
century
gouache with ink and gold on paper,
comprising seven scenes from a
manuscript of the Ramayana, and
a folio from the story of Yusuf and
Zulaika, each with *nastaliq* calligraphy
14.2 x 9.5cm and smaller
(8)

Provenance
Collection of the late Dr. Fakhir
Hussain, London

£600-800

206
A PILGRIMAGE SCENE
Datia(?), India, 18th century
gouache with black ink, silver and
gold on paper, fragment from a larger
painting depicting pilgrims visiting
shrines on a meandering river, inscribed
with captions in *devanagari* script
17 x 24.4cm

Provenance
Lilavati and Bengt Hager Collection,
Sweden

The devotee wearing yellow robes
instructs the rosary in his hidden hand
to accompany his prayers or mantras.
The *mala* or set of beads is held inside a
gomukhi ('cow's mouth'), a cloth
cover or bag worn over the hand and
wrist to protect them.

£250-350

207
A PALACE FESTIVAL
Pahari, North-Western India, mid-19th
century
gouache on paper, short inscription on
upper border, framed
23 x 27.4cm (image)

Provenance
Lilavati and Bengt Hager Collection,
Sweden

£1000-1500

208
KRISHNA
Rajasthan, late 19th century
gouache with silver and gold on paper,
the richly adorned deity, holding
a garland and a bunch of lotuses,
a further garland around his neck,
framed
29.2 x 20cm

Provenance
Lilavati and Bengt Hager Collection,
Sweden

£100-200



209

209
KALI
Probably Jaipur, Rajasthan, second half 19th century
gouache with gold on paper, the four-armed goddess depicted amongst jackals in the cremation ground, the River Ganges in the distance, framed 35 x 25cm (image)

Provenance
Lilavati and Bengt Hager Collection, Sweden

£800-1200

210
SRI NATH JI
Probably Kotah, Rajasthan, India, first half 19th century
gouache with gold and silver on paper, the enshrined deity flanked by four devotees, silver-spotted red border 34.8 x 25.6 cm (folio)

Provenance
Lilavati and Bengt Hager Collection, Sweden

£400-600



210

211
SRI NATH JI
Probably Nathdwara, Rajasthan, India, mid-19th century
gouache with silver and gold on paper, the enshrined deity flanked by four devotees, a group of dancers in the foreground, later inscription bottom right, framed 34 x 25cm

Provenance
Lilavati and Bengt Hager Collection, Sweden

£300-400

212
VALLABHACHARYA AND SRI NATH JI
Nathdwara, Rajasthan, first half 19th century
gouache with gold and silver on paper, the two figures embracing outside a shrine on the rocky slopes of Govardhana, the town with forest and devotees in the foreground, framed 26 x 34cm

Provenance
Lilavati and Bengt Hager Collection, Sweden

Vallabhacharya was a historical figure, born in 1479. In his youth, following the early death of his father, he went on a series of long pilgrimages, which led to his founding of the sect which carries his name. The sect places emphasis on the joys of life, with worship of Krishna as Sri Nath Ji as the focus of devotion.

£400-600



211



212

213
RAMA AND SITA WITH HANUMAN
 Jaipur, Rajasthan, mid-19th century
 gouache with gold on paper, the
 couple seated on a throne on a terrace,
 while Hanuman massages the god's
 feet, a *chauri* bearer behind, framed
 17.3 x 10cm (image)

Provenance
 Lilavati and Bengt Hager Collection,
 Sweden

£250-350

214
THREE SMALL JAIPUR PAINTINGS
 Rajasthan, India, 2nd half 19th century
 gouache with gold and silver on paper,
 depicting Laila and Majnun, Krishna
 dancing with the gopis and Krishna
 and Balarama being greeted by
 Hanuman, framed
 17.5 x 12.2cm approx. each (image)
 (3)

Provenance
 Lilavati and Bengt Hager Collection,
 Sweden

£300-400



213



214



215



215
THREE SCENES FROM THE LIFE OF KRISHNA
 Jaipur, Rajasthan, India, second half
 19th century
 gouache with gold on paper,
 comprising Krishna with Radha
 playing the flute, Krishna as a baby
 with Yashoda and Krishna paying
 respects to Ardhanisvara, with
 Ganesha and the two *vahanas* in
 attendance, framed
 17.5 x 12.5cm approx. each (image)
 (3)

Provenance
 Lilavati and Bengt Hager Collection,
 Sweden

£300-400

216
TWO LEAVES FROM RELIGIOUS MANUALS
 Rajasthan, 19th century
 ink and gouache on paper, each
 depicting a lingam with captions in
devanagari
 25 x 18cm; 20.5 x 16cm
 (2)

Provenance
 Lilavati and Bengt Hager Collection,
 Sweden

£200-300

217
INDIAN RULERS AND CONSORTS
 Delhi, Northern India, mid-19th
 century
 ten gouache portraits with gold on
 rectangular ivory panels, mounted
 together as a group in old ebonised
 frame, old label identifying subjects
 on the reverse: *Numbers as viewed
 from front [by column, left to right]:*
 1. An Indian Lady [by] the name of
 Umdakhanum, 2. King Akbar, 3. King
 Shah Jahan, 4. Ranjeet Singh, a recent
 King of Lahore, 5. Nawab as Wadanta,
 6. An Indian Lady, 7. An Indian Lady by
 the name of Husanikhan, 8. An Indian
 Lady by the name of Husanikhanum, 9.
 Shuja ul Mulk, King of Lucknow, 10. An
 Indian Lady name of Jonkhanum
 8.5 x 5.7cm and smaller; 40.7 x 33.7cm
 (frame)

Provenance
 Lilavati and Bengt Hager Collection,
 Sweden

£1200-1500



222

221
A VIEW OF THE GREAT MOSQUE AT MECCA
India, early 20th century
reverse painting on glass, showing the enclosure with the Ka'ba, framed
32 x 45cm

£400-600

222
A PAINTING OF BUDDHA
Thailand, second half 19th century
pigment on cloth, in carved and polychrome-painted wood frame, the central figure of Buddha depicted with hands in *dharmacakra mudra*, flanked by his devotees Mogollana and Sariputta, mounted in an elaborate *rococo* style frame
45.5 x 31.5cm (painting); 97.5cm high (frame)

£1000-1500

223
PORTRAIT OF A RAJPUT RULER
Rajasthan, circa 1900
gouache with gold on paper, seated on a European chair in a palace interior, wearing sword, turban and elaborate garments, framed

£150-250



221



219

218
FOUR INDIAN COUPLES
Tanjore, South India, early 19th century
gouache on paper, comprising a barber and his wife, a painter and his wife and two priests with their wives, mounted separately
252 x 200mm (visible area)

£400-600

219
A BEE EATER (MEROPS ORIENTALIS)
Company School, probably Calcutta, 1820-40
watercolour on English paper, mounted
13.5 x 10.4cm

£150-250



223



220

220
VIEW OF THE MOSQUE OF THE PROPHET AT MEDINA
India, 20th century
reverse painting on glass, showing the enclosure and shrine, surrounded by inscriptions, framed
33.5 x 45.5cm

£400-600



224

224
A TURKISH LADY
Gujarat, Western India, 19th century
reverse painting on glass, the woman depicted wearing a pink tunic and blue sash, a tiara in her hair, framed 50 x 35cm

Reverse glass painting was a technique first seen in China. During the 18th century, paintings made for the Indian market started to be produced, and by the 19th century, Indian artists near the trading posts of Cutch had also begun to paint on glass.

£150-200

225
THE INFANT KRISHNA
Tanjore, South India, early 20th century
gouache, gesso and gilt with glass inlay, the young deity depicted seated on a throne in a pavilion, flanked by two female attendants, framed 39 x 28cm

£300-400

226
B. MAJUMDAR
India, 20th century
Two Bengali Rural Scenes, oil on canvas, both signed bottom right, framed 30 x 40.5cm each (2)

£250-350



225

227
TWO FOLK PAINTINGS
Orissa, early 20th century
painted cloth, one depicting Krishna and Balarama on horseback, the other depicted an elephant and *mahout* pulling a chariot containing the Jagannatha images, framed 32 x 38cm; 32.5 x 38cm (2)

Provenance
Lilavati and Bengt Hager Collection, Sweden

£200-300

228
A FOLK PAINTING
Orissa, Eastern India, late 19th century
pigment on cloth, depicting the scene from the life of Krishna in which the young god hides the gopis' clothes in a tree while they swim in the river, framed 25 x 35.5cm

Provenance
Lilavati and Bengt Hager Collection, Sweden

£150-250



228



227

229
THE JAGANNATHA SHRINE
Orissa, Eastern India, circa 1900
gouache with varnish on paper, folk painting showing the temple at Puri containing its iconic trinity of Jagannatha, Balabhadra and Subhadra, framed 35 x 28cm framed

Provenance
Lilavati and Bengt Hager Collection, Sweden

£80-120

230
A POLYCHROME-PAINTED CLOTH HANGING (PICHHAVAI)
Rajasthan, 20th century
pigment on cloth, depicting the *sharada utsava*, with repeated figures of Krishna dancing in the forest, surrounded by a border of panels each depicting a form of Sri Nath Ji with devotees, lined with maroon cotton 170 x 111cm

Provenance
Lilavati and Bengt Hager Collection, Sweden

£200-300



231



232

231
A PAINTING ON CLOTH DEPICTING
BUDDHA
Thailand, 19th century
standing on a lotus, wearing an orange
sanghati, mounted on a pole with
pointed finials
113 x 55cm

£300-400

232
A COLLECTION OF EIGHTEEN
REVERSE GLASS PAINTINGS
Qajar Persia, late 19th-early 20th
century
pigment with silver and gold paint
on glass, depicting various subjects
including Laila and Majnun, Rustem,
and the Prophet, framed separately
62 x 49.7cm (largest)-10 x 7cm
(smallest)
(18)

£1800-2200

233
A PAIR OF BRASS CHILD'S SANDALS
(*paduka*)
Probably Western India, 18th/19th
century
on raised bracket supports, each with
single lotiform toe grip, traces of
incised stylised foliate decoration
9cm high; 17cm long
(2)

Provenance
Private collection, London

£100-150



234

234
THE BUDDHA ON MOUNT MERU
Thailand, 19th century
pigment with gold on cloth, seated
in a mountain top shrine, flanked
by Moggallana and Sariputta, four
apsaras flying above, a ladder below
with further figures of the trio, flanked
by a pair of enshrined Bodhisattvas(?),
the mountain surrounded by the
turbulent ocean, scenes of the
underworld below, framed
116.5 x 57cm

For a larger, related Thai painting
on cloth in the British Museum, see
Wladimir Zwalf, *Buddhism: Art and
Faith*, BMP London 1985, no.257

£1500-2500



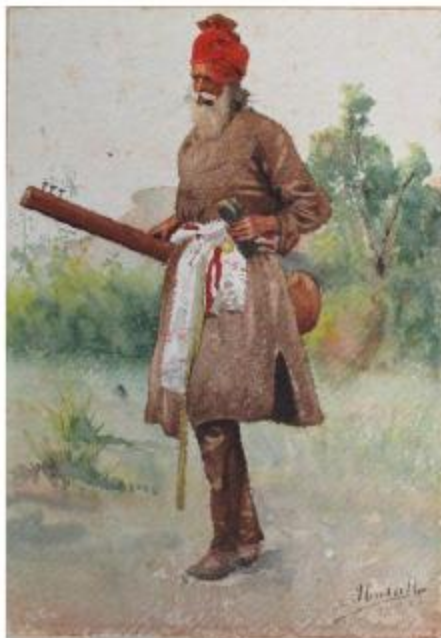
235



236



237



238



239



240

235
A SCENE FROM THE RAMAYANA (RAMAKIEN)
Thailand, 19th century
pigment with gold on cloth, depicting Hanuman on a chariot, pulled by a lion within a roundel, Sita and a mythical figure on Lanka in the foreground, framed
59.5 x 43cm

Despite Buddhism being the dominant faith in Thailand, the Hindu epic Ramayana, transposed to a Thai setting (Ramakien in Thai), serves as the national epic, its Hindu elements successfully blending with some of Thailand's pre-Buddhist traditions.

£500-700

236
A MONK AND A DANCER
Thailand, 19th century
two gouache paintings on paper, the dancing monk holding a fan, the dancer wearing elaborate crown and brocaded garments, framed
27.5 x 18.7cm; 27 x 17.5cm
(2)

£400-600

237
A NOBLEMAN ON A TERRACE
Gujarat, Western India, late 19th century
reverse painting on glass, the man wearing a floral waistcoat, holding a sword in his right hand, a forest and evening sky in the distance, probably original frame
49 x 34cm

£200-300

238
ABALALL RAHIMAN (1860-1931)
An Itinerant Musician 1903
watercolour on paper, laid on card, signed and dated bottom right
25 x 17.5cm (painting)

Rahiman was born in Kolhapur around 1860 and as a young man trained in art at the Bombay School of Art where he won several awards. After his education he returned home and spent much of the rest of his career in the employ of the local Maharaja. He undertook many official commissions, but he seems to have been most devoted to relatively small scale watercolours observed from nature.

£400-600

239
A COMPOSITE FOLIO
Persia, 16th century and earlier
gouache with ink and gold on paper, comprising an illuminated title page from a dispersed manuscript of Persian poetry, Layla and Majnun, with a fragment from a miniature, c.1500, laid in the centre, four columns of *nasta'liq* on the reverse
245 x 155mm

Provenance
From the collection of the late Saeed Motamed, Frankfurt

£500-600

240
A PAIR OF PAINTED AND LACQUERED BOOKCOVERS
Qajar Persia, early 19th century
paper, polychrome-painted, gilt and lacquered, the richly decorated designs on each comprising five cartouches depicting princely youths on scrolling foliate ground, the corner spandrels with scrolling arabesques

38.5 x 24cm; 34.5 x 21cm
(2)

£200-300

241
A PAINTED AND LACQUERED BOOKCOVER
 Qajar Persia, early 19th century
 paper, polychrome-painted, gilt and lacquered, the design comprising a central cartouche depicting a princely youth in a landscape, carrying a Chinese porcelain jar, on black ground, decorated with leafy arabesques
 34 x 20cm

£200-300

242
FOUR MINIATURE PAINTINGS
 Persia, 18th-19th centuries
 gouache with ink and gold on paper, comprising a folio from a dispersed *shahnama* manuscript(?) depicting a hunting scene, a painting of a youth hunting, a nobleman and his son meeting a ruler and a youth with a drinking cup
 28.4 x 15.3cm (folio) and smaller (4)

£500-700

243
A GROUP OF ISLAMIC MANUSCRIPT FOLIOS
 Northern India, 18th-19th centuries
 comprising two leaves from a small Kashmiri edition of the Qur'an, three leaves in *nastaliq* from a manuscript of Yusuf and Zulaika, one illustrated, and fourteen leaves from a dispersed copy of the Ramayana in *nastaliq* script
 23.5 x 14cm

Provenance
 Collection of the late Dr. Fakhir Hussain, London

£200-300

244
AN ISLAMIC TEACHING BOARD
 Sub Saharan Africa, probably Nigeria or Sudan, circa 1900
 wood inscribed in ink in local cursive script on each side, of rectangular form, a flared projecting handle at either end
 49 x 16.5cm

£60-80

245
A QUR'ANIC TEACHING BOARD
 Sub-Saharan Africa, probably Nigeria or Sudan, circa 1900
 wood of pointed arched form, inscribed in ink in cursive local script, on one side a calligraphic lion with invocations to God, the Prophet and the Imams, probably copied from an Ottoman composition on paper, another calligraphic animal on the reverse
 48.5 x 15.5 x 0.8cm

£200-300

246
AN EXPORT SERVING DISH
 China, for the Persian market, circa 1770-90
 porcelain of elongated octagonal form, the surface undecorated apart from a central overglaze painted roundel containing a Persian inscription in red, with traces of gilt, surrounded by a border of blue dots
 3.5 x 36.8 x 29cm

Provenance
 Private collection Germany, acquired in the 1970s in Afghanistan by the vendor while working in development assistance.

£400-600

247
TWO PORCELAIN FINGER BOWLS
 Gardner Factory, Moscow, Russia, circa 1850-60
 the pink painted sides of each with reserved medallions painted with floral bouquets, the underside with royal crest and factory mark with St. George and the Dragon motif reading *FABRIK GARDNER MOSKVI* in Cyrillic, a further islamic inscription below
 5.5cm high, 12cm diam. each (2)

For a teapot in the same pattern in the Victoria and Albert Museum (C.334&A-1921), see <http://collections.vam.ac.uk/item/O334096/teapot-and-cover-gardner-porcelain-factory/>. The Gardner factory was established in the 18th century by Francis Gardner, a British banker, who helped bring the secret of porcelain production to Russia. During the mid-19th century, the output of this famous firm, was particularly popular in Central Asia, and this is one of the designs which was especially in demand. See Johannes Kalter, *The Arts and Crafts of Turkestan*, Thames and Hudson, London 1984, pl.41, p.60

£40-60

248
FIVE TILES
 Persia and Italy, 19th century
 two Qajar *cuerda seca* earthenware, with polychrome glazed floral cartouches, two Qajar underglaze fritware, with star and leafy arabesque design, and glaze test tile, probably Sicily, late 19th century, with streaks of blue and green on off-white ground
 first two: 19.5cm square; second two 20.5cm square, last: 19.2cm square (5)

£250-350



245



246



247



248



249

**249
A GROUP OF DIYABAKIR BORDER
TILES**

Ottoman Anatolia, late 16th century polychrome underglaze painted fritware, the design forming a repeated pattern of interlinked split palmettes held by 'Italian clasps' and interwoven with arabesques, each with ropework and plain turquoise edging, framed as a panel

29.5 x 101cm (together), individual tiles various lengths, 14.5cm high

There are tiles of the same design in the Potteries Museum, Stoke on Trent (311P52) and the Powerhouse Museum, Sydney, Australia A9636-19

£600-800



250



251



252



253

**250
AN OTTOMAN BLACK PAINTED BOWL**

Syria, second half 16th century turquoise glazed fritware, the underglaze painted design comprising a central floral cartouche surrounded by further floral motifs, the plain cavetto surrounded by a register of repeated floral designs on the rim, the underside with alternating tulips and flower-heads, around the narrow footring

26cm diam.; 6.5cm high

£250-350

**251
A LARGE PORCELAIN BOWL OR LID**

China, for the Persian market, circa 1820-40 of concave circular form, the centre and base with gilt overglaze painted chrysanthemum motif, the rim foot with polychrome floral register, the sides with repeated star and crescent design on blue ground, interspersed with four gold inscribed cartouches in *sini* script, a further line of calligraphy around the outer edge

9cm high; 35.5cm diam

The Arabic inscription incorporated in the band around the rim is from chapter II from the Qur'an, *al-Baqara*, The Heifer, verse 255 known as *Ayat al-Kursi*, "Verse of the Throne". Each of the cartouches incorporates one of the last three chapters of the Qur'an: *sura CXII*, *al-Ikhlās*, Purity, *sura CXIII*, *al-Falaq*, The Dawn and *sura CXIV*, *al-Nas*, Mankind.

£800-1200

252

FOUR 'DOME OF THE ROCK' TILES

Ottoman Syria mid-16th century blue and white underglaze painted fritware, each with central split palmette surrounded by scrolling floral motifs

19.5cm square approx. each

(2)

The design of these tiles has Timurid origins and was first seen on the Ottoman era restorations of the Dome of the Rock in Jerusalem which was undertaken by Persian craftsmen. They probably moved on to Syria when their work was complete as is suggested by the number of buildings in Aleppo with tiles of this design.

£700-900

253

A DOME OF THE ROCK TILE

Ottoman Palestine, mid-16th century blue and white underglaze painted fritware, with black outlines, the design composed of floral motifs within a cartouche frieze, the ends drilled with fixing holes

20.5 x 21cm; 2cm thick

When the Ottomans took Palestine in 1517, they undertook a major refurbishment programme on the famous Dome of the Rock Mosque. This ancient building, with pre-Islamic origins, had formerly been decorated with mosaics, much of which survives in the interior today. The exterior was completely re-clad with ceramic tiles, and because of the harsh winters in the Levant, constant repairs and maintenance were necessary. One distinctive feature of these tiles is the use of metal pegs inserted into the holes, to hold the tiles in place, as mortar alone proved inadequate.

£600-800



254

**254
A MULTAN CHARGER**

Punjab, India (now Pakistan), circa 1880

earthenware, with blue and turquoise glaze on white ground, of circular shallow concave form, with radiating floral design, surrounded by a similar border, potter's mark on the reverse

45.5cm diam.; 4cm high

£200-300



255

255
A MULTAN CANE STAND
 Punjab, late 19th century
 earthenware, with blue and turquoise glaze on white ground, of cylindrical form, decorated with scrolling floral motifs, with acanthus borders above and below
 45cm high

£150-200



256

256
A CANTAGALLI IZNIK STYLE CHARGER
 Florence, Italy, late 19th century
 polychrome glazed buff earthenware, richly decorated with swirling flowers, saz leaves and pomegranates, the scalloped rim with repeated paired tulips and lobed floral medallions, the underside plain except for factory mark in black
 39cm diam.; 8cm high

£800-1200



257

257
TWO CANAKKALE POTTERY EWERS
 Ottoman Anatolia, 19th century
 glazed earthenware, one brown, the other green, each of bulbous form with dual twisted handle, typical zoomorphic spout and the body with applique stylised floral decoration, the surface of the brown glazed bottle painted with tulip motifs
 37cm; 36cm high
 (2)

£300-400

258
A QAJAR MOULDED TILE DEPICTING REVELLERS
 Probably Teheran, Persia, Second half 19th century
 polychrome-glazed fritware, of rectangular form, the four figures in relief in a landscape setting on white ground, amidst flowers, with houses and hills in the distance, one of the men playing a mandolin while his companion holds a parasol, one of the women dancing to the music while the other drinks wine, raised floral border with birds perched on floral branches above
 32 x 35.5cm

This and lots 299, 301-303 in this auction were formerly set into an overmantel in the drawing room of a house in Scotland

£500-800



258



259

**259
A QAJAR MOULDED TILE DEPICTING
REVELLERS**

Probably Teheran, Persia, Second half 19th century

polychrome-glazed fritware, of rectangular form, the four figures in relief in a landscape setting amidst flowers and pavilions, with hills in the distance, one of the men playing a mandolin while his companion holds a parasol, one of the women dancing to the music while the other drinks wine, raised floral border with birds perched on floral branches above
32 x 36.5cm

This and lots 299-302 in this auction were formerly set into an overmantel in the drawing room of a house in Scotland

£400-600



260

**260
A QAJAR MOULDED TILE**

Persia, second half 19th century
underglaze painted fritware, depicting a young couple in relief, the man drinking wine while the woman plays a stringed instrument, in a garden with buildings in the background
25.5 x 18.5 x 2cm

Provenance

Lilavati and Bengt Hager Collection, Sweden

£200-300

**261
A POLYCHROME-PAINTED QAJAR
TILE**

Persia, second half 19th century
of square form, depicting part of a rococo frame, amidst flowering plants, the reverse with five circular adhesion recesses and traces of a positioning symbol
23.5 x 24cm

Provenance

Private collection, London

£200-300



262

**262
A MAMLUK TINNED COPPER BOWL**

Probably Syria, 14th/15th century
with incised geometrical, calligraphic and strapwork decoration on the sides
12cm high; 23cm diam.

Provenance

Private collection Germany, acquired 1974-8 by the vendor while working in development assistance in Afghanistan.

£800-1200



263

**263
A KOFTGARI JEWELLERY BOX**

Punjab, circa 1880
of octagonal form, with hinged domed lid, the exterior with gold and silver damascened foliate arabesque designs
9cm high; 14cm max. diam.

Provenance

Private collection Germany, acquired 1960-66 in India by the vendor while working in development assistance.

£250-350



264

**264
FOUR BRONZE FINIALS**

India, 18th/19th century
one in the form of an elephant head, one in the form of a peacock, another with Krishna dancing on a makara head and the other a hook in the form of a double-headed yali
10cm and smaller
(4)

Provenance

Private collection Germany, acquired 1960-66 in India by the vendor while working in development assistance.

£300-400



265

**265
A CAST BRASS COSMETIC BOTTLE**

Persia, 13th/14th century
on four claw feet, the bulbous body with incised foliate cartouches, surmounted by neck with spiralled fluting
13.5cm high

Provenance

Private collection Germany, acquired 1974-8 in Afghanistan by the vendor while working in development assistance.

£100-150



266



269



292



267



293



268



294

266
A GROUP OF SIX IRON BELT BUCKLES
 Iran or Afghanistan, circa 18th century
 each of rectangular convex form,
 each with projecting central boss,
 one inscribed, another with pierced
 heart-shaped motifs and another with
 incised foliate design, each with hook
 and loop on the reverse
13 x 10cm and smaller
 (6)

Provenance
 Private collection Germany, acquired
 1974-78 in Kabul by the vendor while
 working in development assistance.

£300-400

267
FOUR IRON BUCKLES
 Afghanistan, circa 18th century
 each of rectangular convex form, with
 engraved decoration, one with stepped
 design, another with calligraphy, the
 other two with scrolling arabesques
7.5 x 9.8cm and smaller
 (4)

Provenance
 Private collection Germany, acquired
 1974-78 in Kabul by the vendor while
 working in development assistance.

£150-250

268
A GROUP OF TEN IRON BELT BUCKLES
 Iran or Afghanistan, circa 18th century
 each of rectangular convex form, one
 with ridged, the others with pierced
 iron or brass decoration, each with
 hook and loop on the reverse
8.2 x 10.5cm and smaller
 (10)

Provenance
 Private collection Germany, acquired
 1974-78 in Kabul by the vendor while
 working in development assistance.

£400-600

269
ELEVEN LARGE BUCKLES
 Iran or Afghanistan, circa 18th century
 each of rectangular convex form, with
 engraved and brass inlaid vegetal and
 arabesque designs, a hook and loop
 on the reverse of each
8 x 10.5cm average size
 (11)

Provenance
 Private collection Germany, acquired
 1974-78 in Kabul by the vendor while
 working in development assistance.

£300-400



270

271
A TINNED COPPER BOWL
 Afghanistan or Eastern Iran, 18th
 century
 of hemispherical form, on flared foot,
 the sides with scrolling leaf motifs,
 the interior with six-pointed floral star
 medallion
11cm high; 24cm diam.

£150-250

272
A MUGHAL BRASS HUQQA BOTTLE
 Northern India, probably Lahore (now
 Pakistan), 18th century
 of globe shaped form, with incised
 decoration, the sides with narrow
 beaded flutes, the shoulder and neck
 with foliate borders, traces of red lac
 inlay
16cm high

Provenance
 Private collection Germany, acquired
 1960-66 in India by the vendor while
 working in development assistance.

For other examples of Lahore huqqa
 bottles in various collections, see Mark
 Zebrowski, *Gold, Silver and Bronze*
from Mughal India, London 1997,
 p.242.

£200-300



272

273
THREE BRONZE FINIALS
 Deccan, Southern India, 18th/19th
 century
 comprising two *makara* heads and a
 head of Nandi
11cm and smaller
 (3)

Provenance
 Private collection Germany, acquired
 1960-66 in India by the vendor while
 working in development assistance.

£150-250



274

274
TWO MUGHAL BRASS SPITOONS
 Probably Lahore, Punjab, India (now
 Pakistan), 18th century
 each of double bell-shaped form, with
 incised decoration, one with registers
 of floral panels, the other with
 repeated loop designs
11cm; 10cm high
 (2)

Provenance
 Private collection Germany, acquired
 1960-66 in India by the vendor while
 working in development assistance.

£300-500

270
A BRONZE MORTAR
 Ottoman Greece or Balkans, circa 1800
 in the form of a chalice with flared rim
 and splayed foot, the sides with ridge
 and impressed palmette designs
17cm high; 15.3cm diam.

£200-300



276



279



277



280

275
A LARGE PAIR OF BETEL CUTTERS
Northern India, late 19th century
brass, with iron cutter blade, in the
form of a man and stylised woman(?)
in sexual congress, the sides with
incised designs, the man with beard,
and hair tied in a bun
25.5cm high

Provenance
Private collection, London

£40-60

276
A MUGHAL INKWELL
Northern India, 16th/17th century
bronze, of octagonal form on eight bun
feet, of architectural form, with dome
surmounted by hinged lid
8cm high

The architectural form, with its very obvious parallels with early muslim tombs in India such as the tomb of Sultan Sher Shah at Sasaram (1545) and the pre-Mughal tombs in the Lodi Gardens, New Delhi, demonstrates the interaction between architecture and portable crafts. Zebrowski suggests that these polygonal forms in architecture may have come to India from the Middle East via early metal objects. See Mark Zebrowski, *Gold, Silver and Bronze from Mughal India*, London 1997, p.268.

£150-250

277
A BIDRI TRAY
Deccan, Southern India, circa 1800
alloy inlaid with silver, of elongated
octagonal form, with raised rim,
decorated with a reticulated lotus
design, around a central arabesque
and lotus medallion
29.5 x 22 x 1.5cm

Provenance
Private collection, London

£600-800

278
A LIMEPOT AND SET OF IMPLEMENTS
Northern India, 19th century
silver, the pot in the form of a mango,
with hinged lid and inner compartent,
attached to a set of miniature bells and
a set of six scooping implements on a
chain
22cm long (laid out)

Provenance
Private collection Germany, acquired
1960-66 in India by the vendor while
working in development assistance.

£120-150

279
SIX INLAID METAL PLATES
India, 19th century
comprising a koftgari plate, iron with
gold and silver damascene decoration,
foliated rim; three Lucknow bidri
plates, alloy inlaid with silver, with fish
and flower motifs in relief; and two
Deccani bidri dishes, with geometrical,
foliate and bird designs
19.5cm diam. and smaller
(6)

Provenance
Private collection, London

£300-400

280
TWO AMULETIC PENDANTS
Northern India, circa 1800
silver, one a *tawiz*, finely inscribed
with 24 lines of miniature islamic
calligraphy, the reverse plain, the other
of faceted cylindrical form, each side
inscribed, a lid at one end, ropework
chain attached
4.8 x 5.7cm; 7 x 1.8cm (excluding
chain)
(2)

Provenance
Private collection Germany, acquired
1960-66 in India by the vendor while
working in development assistance.

£250-350



281

281
THREE FOLDING KNIVES
 Tamil Nadu, South India, 19th century
 ivory, steel and brass, each with faceted ivory handle, folding blade and spike, two with Tamil inscriptions on the blades, one incised on the ivory handle, two with brass finials, one inscribed as a seal, mounted together on cane panel in carved wood frame
 12.7cm long and smaller
 (3)

Provenance
 Private collection Germany, acquired 1960-66 in India by the vendor while working in development assistance.

£300-400

282
A BRONZE LIMEPOT IN THE FORM OF A PEACOCK
 Probably Deccan, Southern India, 19th century
 on flared base, the tail section with hinged opening to reveal lime compartment
 13cm high

Provenance
 Private collection Germany, acquired 1960-66 in India by the vendor while working in development assistance.

£120-150



283

283
TWO SILVER BOXES
 Sri Lanka, 18th century
 each of cartouche-shaped form, with richly worked chased and repousse decoration, composed of scrolling vegetation, one also with human figures on the lid
 6 x 18 x 8.5cm; 6 x 18.5 x 9cm
 (2)

Provenance
 Private collection Germany, acquired 1969-72 in Sri Lanka by the vendor while working in development assistance.

£500-800

284
A SMALL SILVER TRAY
 Sri Lanka, 19th century
 of oval form, richly decorated with chased and repousse scrolling foliate motifs, the cavetto and rim delineated by borders of acanthus and lozenge motifs
 27 x 21.5 x 1cm

£250-350



285

285
TWO MINIATURE EWERS
 Northern India, circa 1900
 each with scrolling handle and spout and splayed foot, the larger with faceted sides each with lozenge-shaped medallion with a princely figure in relief accompanied by twin consorts, surrounded by a floral border, the smaller with abstract ribbed decoration on the sides
 17, 14.5cm
 (2)

£400-600

286
A SMALL WATER POT (LOTA)
 Deccan, 16th/17th century
 bronze, of squat bulbous form, the shoulder with lotus decoration, the scrolling spout with yali finial
 7.4cm high; 10.2cm max. length

£200-300



287

287
A SMALL BRONZE LOTA
 Central India, 18th century
 of bulbous form, on splayed rim foot, the sides with dense fluting, a scrolling leaf or feather border above, the short neck with ropework ridge
 12cm high

Provenance
 Private collection Germany, acquired 1960-66 in India by the vendor while working in development assistance.

Zebrowski publishes two vessels with similar narrow fluting, which he attributes to Central India, as one is known to have come from Devas in Madhya Pradesh. See Mark Zebrowski, *Gold, Silver and Bronze from Mughal India*, London 1997, pp.213 & 216.

£150-200

288
TWO BIRD FINIALS
 Deccan, Southern India, 17th/18th century
 cast bronze, each with tapered neck, pierced at the bottom on either side for attachment,
 8.5cm high approx. each

Provenance
 Private collection Germany, acquired 1960-66 in India by the vendor while working in development assistance.

£120-150



288



289

289
A RITUAL POURING FUNNEL
 Deccan, Southern India, circa 18th century
 bronze, in the form of a waterpot, with outlet below in the form of a cow's head, the mouth with small opening

Provenance
 Private collection Germany, acquired 1960-66 in India by the vendor while working in development assistance.

£100-150

290
A CAST BRASS TEMPLE BELL
 Southern India, circa 18th century
 with hooped chain attachment surmounted by twin figures of Ganesha, the iron hammer with chain below, a line of *devanagari* script around the sides
 29cm high (excluding chain)

£250-350

291
A CAST BRASS TEMPLE BELL
 Southern India, circa 18th century
 with hooped chain attachment and ridged sides
 17cm high

£100-150



290

292
TEN IRON BUCKLES
 Iran or Afghanistan, circa 18th century
 each of rectangular convex form, one with engraved calligraphy, the others with engraved and brass inlaid vegetal and arabesque designs, a hook and loop on the reverse of each
 7.5 x 9.5cm average size
 (10)

Provenance
 Private collection Germany, acquired 1974-78 in Kabul by the vendor while working in development assistance.

£400-600
 See page 58 for illustration

293
TWELVE IRON BUCKLES
 Iran or Afghanistan, circa 18th century
 each of rectangular convex form, each with brass inlaid foliate arabesque decoration, one with engraved calligraphy, each with hook and loop on the reverse
 9 x 7.5cm average size
 (12)

Provenance
 Private collection Germany, acquired 1974-78 in Kabul by the vendor while working in development assistance.

£400-600
 See page 58 for illustration



295



297

294
SEVENTEEN IRON BUCKLES
Afghanistan, circa 18th century
each of rectangular form, all but one convex, four with projecting central panel, each with brass inlaid and engraved decoration, comprising arabesques, foliage and abstract motifs
8.5 x 11cm and smaller (17)

Provenance
Private collection Germany, acquired 1974-78 in Kabul by the vendor while working in development assistance.

£500-700
See page 58 for illustration

295
A BRASS CACHE-SEXE
Deccan, probably Andhra Pradesh, Southern India, 19th century
brass with silver inlay, the heart-shaped pendant with figures on Nandi, a cobra and lingam, with ropework border, fringed with brass drops, the belt surmounted by a figure of a peacock, flanked by segmented chain
50 x 16cm approx.

£200-300



298

296
A SAIVITE RITUAL BOWL
Western Deccan, India, 19th century
bronze, the sides with images of Siva, the rim with repeated lingams and figures of Nandi
7.6cm high

Provenance
Private collection Germany, acquired 1960-66 in India by the vendor while working in development assistance.

This bowl was probably used for applying powder for the *tilak*, a sacred mark on the forehead, proclaiming devotion at the end of a *puja* ceremony. The face of the god Siva with his flowing hair looks out in three directions from the side of the bowl, while the rim is guarded by alternating figures of Siva's vehicle, the bull Nandi, and lingams.

£150-200

297
FOUR CHARPOY LEGS
Northern India, possibly Moradabad, late 19th century
each of baluster form, with engraved calligraphy and foliate decoration, the top of each with square piercings for frame attachment
33.5cm high (4)

£500-700



299

298
A CUTCH SILVER EWER
Gujarat, Western India, late 19th century
of bulbous form, on flared rim foot, with scrolling handle and hinged lid with bird finial, the sides densely decorated with chased and repousse scrolling foliate designs, interspersed with wild animals, framed with stylised acanthus borders, a plain shield motif on one side
25cm high

£600-800

299
A COPPER GILT KNIFE
Deccan, 18th century and later
the hilt in the form of a parakeet, with scrolling feathers and hooked beak, the locket of acanthus design, the later blade of tapered serpentine form with applique vegetal scroll decoration
22.8cm long

£200-300



300

300

A PARCEL GILT SILVER TAZZA

Thailand, second half 19th century

in the form of a double lotus, with relief repousse and niello work decoration, depicting leafy motifs, the two sections attached with floral bosses inside bowl

14cm high; 20.5cm diam.

Provenance

Lilavati and Bengt Hager Collection, Sweden

Gilt niello work is amongst the most distinct of the crafts of Thailand. For other closely related tazzas, see William Warren and Luca Invernizzi Tetoni, *Arts and Crafts of Thailand*, London 1994, p.26 & 27. This type of vessel was used in royal ceremonies for offerings.

£1200-1500

301

A PARCEL GILT CHEROOT BOX

Thailand, second half 19th century

of oval cylindrical form, the sides with niello decoration, comprising rich leafy designs, hinged lid, 14.5cm high

Provenance

Lilavati and Bengt Hager Collection, Sweden

£600-800



301



302



304



306



303



305



307

302
SIX NIELLO LIME BOXES (*hton bu*)
Burma (now Myanmar), late 19th century
five of oval, one of circular form, each lined with copper, the decorated exteriors of silver or white metal, with floral and abstract designs
4 x 6 x 3.8cm and smaller
(6)

£400-600

304
A JADE TAWIZ PENDANT
India, 19th century
of cartouche-shaped form, with three lines of Islamic calligraphy, suspension loop at the top, the reverse plain
3.4 x 5.3cm

The inscription is an invocation to the Imam 'Ali, Nada 'Ali, which translates into English as follows:

*Call upon 'Ali who causes wonders
You will find him helpful in misfortune
All anguish, all sorrow will disappear
Through your Friendship [with God] O
'Ali O' Ali O' Ali'*

£400-600

306
A LARGE SILVER EARRING OR BUTTON
Northern India, 19th century
of circular form, with central inlaid carnelian surrounded by a floral design composed of applique beadwork, fringed with an openwork floral border, attachment loop on the reverse
6.5cm diam.

Provenance
Private collection Germany, acquired 1960-66 in India by the vendor while working in development assistance.

£250-350

303
A GEM-SET GOLD PENDANT
Southern India, 20th century
set with turquoise, garnet and foiled rubies, in the form of an openwork floral medallion, flanked by birds, repousse decoration on the reverse
5 x 4.8cm

£800-1200

305
A GEM-SET SILVER BUCKLE
Western India, early 19th century
the convex roundel with central rosette, set with garnets and rock crystals, surrounded by scrolling foliage and acanthus border around the edge, flanked by similarly decorated rectangular elements attached to loops on either side, the reverse gilded
6 x 10cm

Provenance
Private collection Germany, acquired 1960-66 in India by the vendor while working in development assistance.

£300-500

307
A BUCKLE AND A PENDANT
Rajasthan, Western India, 19th century
silver, the buckle with square central medallion depicting a flower vase in relief, flanked by attachment loops, the pendant of *yoni* form with dancing figure of Hanuman, later metal chain
3.5 x 6.5cm; 5.8 x 3.6cm
(2)

Provenance
Private collection Germany, acquired 1960-66 in India by the vendor while working in development assistance.

£200-300

308

AN AMULETIC NECKLACE

Afghanistan, 19th century
silver with niello and beadwork
decoration, strung with coral, jet(?)
and silver beads
26cm diam. approx.

Provenance

Private collection Germany, acquired
1974-78 in Afghanistan by the vendor
while working in development
assistance.

£400-600



308



310

309

A MAGHREBI HEADDRESS

North Africa, probably Morocco, 19th
century
silver and white metal, with coins and
coral beads, enamel and coloured
glass inlay
20cm long approx.

£400-600



309

310

A NAGA NECKLACE

Eastern India, probably circa 1900
composed of multiple strings of
cylindrical blue glass beads, each
string with red, yellow and blue beads
at either end,
51cm long, (opened out)

For a photograph of a Konyak-Thendu
Naga man, wearing a similar necklace,
see Oppi Untracht, *Traditional Jewelry*
[sic] of India, London 1997, pl.77, p.57

£300-400



311

311

A NEST OF LACQUER BOXES

Kashmir, Northern India, circa 1900
each of wood, of octagonal form, with
polychrome-painted and gold floral
decoration, the five lidded boxes each
fitting inside each other, the underside
of each signed *Ganemed, Srinagar,*
Kashmir No 99, 2810.
10.5 x 20 x 14.5cm
(5)

Provenance

Private collection Germany, acquired
1960-66 in India by the vendor while
working in development assistance.

£400-600



312

312

A TURNED IVORY BOX

Sri Lanka, circa 1700
of bun shaped form, the exterior with
pierced silver applique decoration, the
lid inlaid with a sapphire
6cm high; 8cm diam.

Provenance

Private collection Germany, acquired
1969-72 in Ceylon (Sri Lanka) by the
vendor while working in development
assistance.

£600-800



313

**313
A TURNED IVORY BOX**

Sri Lanka, circa 1700

on splayed foot, with elaborately worked scrolling silver mounts, the hinged lid with bud finial

7cm high; 7cm max. diam.

Provenance

Private collection Germany, acquired 1969-72 in Sri Lanka by the vendor while working in development assistance.

The form of this box is similar to that of silver lime pots, although there are no signs that this object was used as such. For a larger box of similar form and with very similar silver-work in the Victoria and Albert Museum (IS.13-1896), see Amin Jaffer, *The Art of the Indian Cabinet Maker*, London 2002, pp.52-3

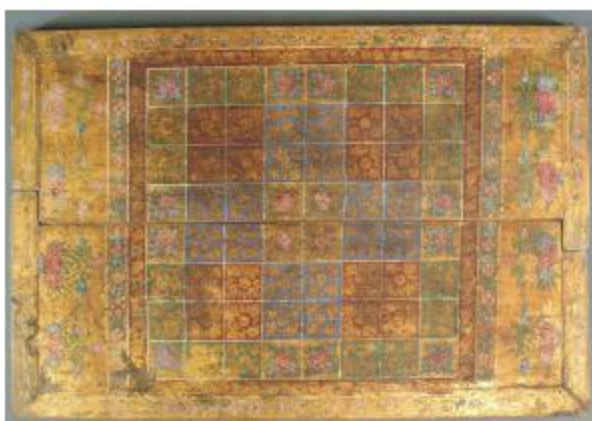
£600-800



314



316



315



317

314

A LACQUER CHEST

Pagan, Burma (Myanmar), first half 20th century

of rectangular form, on bracket feet, the hinged lid opening to reveal tray and two further hinged compartments, the exterior and inner lids profusely decorated with figures, foliage and palace scenes, with inscriptions in Burmese

28 x 56 x 34cm

Provenance

Private collection Germany, acquired 1960-66 in India by the vendor while working in development assistance.

For a similar, but earlier, chest from Pagan, thought to date from the 18th century, see Sylvia Fraser-Lu, *Burmese Lacquerware*, Bangkok 1985, p.79

£250-350

315

A TWO SIDED GAMING BOARD

Possibly Kurnool, Southern India, 19th century

polychrome-painted and gilt lacquered wood, dismantling in two sections, one side with backgammon layout, with raised edge, the other with grid for draughts, chess and pachhisi, richly decorated with floral motifs on gold ground

66 x 44 x 3cm

£200-300

316

A COCO DE MER

Indian Ocean, probably early 20th century

30cm long approx

The coco de mer, or 'double' or 'sea' coconut, is native to the Seychelles, is so named because the giant fruit, containing the largest seeds in the plant kingdom, fell into the sea and were washed on on the beaches of the Indian ocean. Because of the resemblance to female anatomy, they have been much prized in Asia, the Middle East and Europe for centuries.

£400-600

317

A JEWELLERY BOX

Western India, 19th century

wood, overlaid with mother of pearl, the hinged lid with rosette design, the interior lined with velvet, the lock with silver escutcheon

6 x 9.5 x 7.3cm

£150-250



318

318
A SMALL CARVING OF A MOTHER GODDESS, PROBABLY AMBIKA
 Probably Orissa, circa 17th century
 with ample breasts, holding her child up to her ample breasts, her hair tied in a bun, mounted
 7.5cm high

£300-500

319
A COMB DEPICTING SARASWATI
 South India, 17th/18th century
 carved ivory, made in two pieces, the goddess depicted playing a stringed instrument, seated on a low stool, a long plaited ponytail behind, traces of black pigment in her hair and red in her lips, five long tapering spikes below
 12.6cm long

For a similar comb from the Sven Gahlin Collection sold in London recently, see Sotheby's London, 6 October 2015, lot 123.

£300-500

320
A MANUSCRIPT BOX (SADAIK)
 Burma (Myanmar), early 20th century
 wood, with lacquer and glass applique and gilt, of rectangular form, standing on four legs in the form of *manok-thi-ha* (double bodied sphinx), the lid and sides decorated with relief cartouches containing mythical figures and beasts, bordered with lines of coloured glass, the hinged lid opening to reveal a plain russet painted interior
 25 x 61 x 22.5cm

£200-300

321
A PANEL FROM A MAMLUK DOOR
 Egypt, 15th century
 wood carved and inlaid with ivory, of rectangular form, carved with three geometrical medallions with arabesque design, with bone parquetry elements, mounted on stand
 23 x 7 x 1.3cm

£200-300

322
A POLYCHROME-PAINTED PANEL
 Bikaner, Rajasthan, second half 19th century
 wood, gilded, gessoed and painted, traces of mirror glass, probably a sliding lid from a box, painted with Krishna on each side, one side also with Radha, raised foliate relief decoration on one side
 33.8 x 23cm

Provenance
 Private collection, London

£150-250



320



323



324

323
A RICE WINNOWING BOWL
 Burma, early 20th century
 red lacquered woven bamboo, of wide circular form, with raised edge and recessed central roundel, the underneath with twelve small supports set with glazed ceramic fragments, around a central star shaped medallion
 61cm diam; 7cm high

£200-300

324
A MARBLE FIGURE OF GANESHA
 India, late 19th/early 20th century
 the four-armed elephant deity seated on a lotus, his primary hands in *abhaya mudra*, his left holding a *laddu*, his upper hands holding axe and a *padma*, his vehicle, the rat below, traces of pigment
 36.5cm

£400-600



319

325
A GREY STONE JALI
 Western India, circa 18th century
 of rectangular form, with central
 opening, surrounded by pierced
 carved semicircle motifs, flanked by
 beadwork borders
51 x 39 x 3.5cm
 £200-300

326
A MARBLE FOUNTAIN
 Rajasthan, India, 20th century
 on scrolling acanthus base, the
 lotiform shaft supporting two tiers of
 flower-shaped trays, the finial at the
 top with water opening
115cm high
 £500-800

327
A TURNED WOOD DOWRY BOX
 Kerala, South-Western India, late 19th
 century
 of bun-shaped form, decorated with
 concentric polychrome-painted stripes,
 the brass mounts with incised foliate
 decoration
17cm high; 41cm max diam.
Provenance
 Private collection Germany, acquired
 1960-66 in India by the vendor while
 working in development assistance.
 £100-150

328
**A CHARIOT PANEL DEPICTING
 MATSYA**
 Tamil Nadu, South India, 19th century
 carved wood, the fish avatar of Vishnu
 depicted with scaly lower body, his
 four hands holding discus, conch and
 two lotuses, standing within an arch,
 surmounted by *kirtimukha*
34.5cm high

Provenance
 Private collection Germany, acquired
 1960-66 in India by the vendor while
 working in development assistance.
 £200-300

329
**A PAIR OF ARCHITECTURAL
 BRACKETS**
 Tamil Nadu, South India, 19th century
 carved wood, in the form of mythical
 lions (*yali*), each in rearing position,
 with bulging eyes and protruding
 fangs, mounted
*58cm each (including attachment
 tenons)*
 £400-600



326



325



328



329



330

330
A CARVED WOOD CHARIOT PANEL
 Tamil Nadu, South India, 18th/19th century
 depicting a male *veena* player, with beard and hair tied in a bun, wearing a flowing shawl
 46cm high

Provenance
 Private collection Germany, acquired 1960-66 in India by the vendor while working in development assistance.

£200-300



334

331
A CHARIOT PANEL DEPICTING A RISHI
 Tamil Nadu, South India, 18th/19th century
 with beard, moustache and tall headdress, his right hand in *abhaya mudra* holding a rosary, his left holding an object in front
 48cm high

Provenance
 Private collection Germany, acquired 1960-66 in India by the vendor while working in development assistance.

£200-300



335

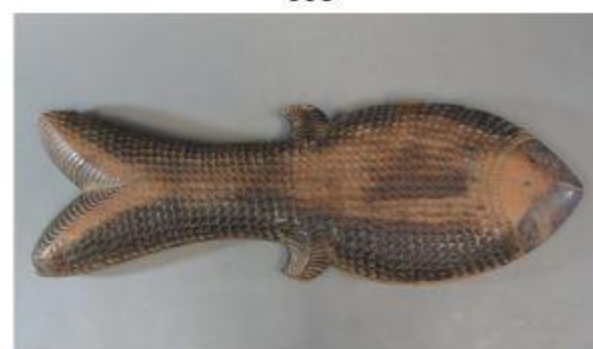


331

332
A COLLECTION OF TEXTILE PRINTING BLOCKS
 Rajasthan or Gujarat, Western India, early 20th century
 carved wood, with geometrical, arabesque and floral designs
 13cm square, average size (49)

Provenance
 Private collection Germany, acquired 1960-66 by the vendor in India while working in development assistance.

£500-800



336



332

333
A PAIR OF HOSHIARPUR WALL BRACKETS
 Punjab, India, circa 1900
shisham wood, inlaid with ivory and ebony, each in the form of a lobed medallion, with projecting shelf supported by bracket, the back profusely decorated with inlaid scrolling floral design
 41.5; 40.5cm high (2)

£150-200



337



333

334
A PAIR OF VAISNAVITE GUARDIANS
 South India, circa 1900
 polychrome-painted wood, each four-armed figure standing resting on a long gold-covered staff, each with moustache, crown and tall headdress with bud finial, on rectangular tiered base
 68cm high (2)

£800-1200



338



339

335
**TWO CARVED WOOD
 ARCHITECTURAL ELEMENTS**
 Kerala, South-Western India, circa
 18th century
 comprising a lintel section with a
 figure of Garuda in relief, his wings
 outstretched, flanked by radiating
 scrolling foliage, and a frieze panel
 depicting a stylised overflowing
 waterpot
 23.5 x 55cm; 10.5 x 66cm
 (2)

For a related architectural panel, from
 a ceiling, in the Victoria and Albert
 Museum, see George Michell, *Living
 Wood*, Bombay (Mumbai) 1992, p.189.

£300-400

336
A MANCALA BOARD
 India, early 20th century
 wood, carved in the form of a fish,
 with scales and eyes in relief, in
 two hinged halves, the interior with
 compartments and scrolling vegetal
 designs
 55.5 x 18.5 x 5.5cm

£150-250

337
FOUR FRIEZE PANELS
 Rajasthan, 19th century
 polychrome-painted wood, of long
 slender form, from a wall or ceiling,
 each with a repeated flower design
 131.5 x 6 x 1.2cm and smaller
 (4)

£200-300

338.
**A CARVED WOOD DOWRY CHEST
 (MANJUS)**
 Patan, Gujarat, 19th century
 on splayed legs, the front with three
 panels with reticulated foliate designs,
 the centre panel opening, further
 compartment below, the overhanging
 cornice supported by four caryatids
 100 x 122 x 71cm

£800-1200

339
**TWO CARVED AND INLAID WOOD
 PEDESTALS**
 Egypt, circa 1900
 of square tapered form, on splayed
 feet, the tops and sides with carved
 calligraphic and foliate designs,
 inlaid with mother of pearl star
 motifs, the lower shelves fringed with
mashrebiyya openwork decoration
 both 72cm high; 41.5, 42.5cm square
 (tops)

Provenance
 Private collection, London

£600-800



340

340
PAIR OF DOORS
 Rajasthan, 18th century
 painted wood, carved in the form of a cusped arch, filled with square panels, the
 reverse uncarved
 195 x 114cm (together)

£700-900



343

342
NANDI BULL
South India, circa 1900
wood painted and gilt, on lotus base
26 x 30 x 12cm

Provenance
Lilavati and Bengt Hager Collection,
Sweden

£120-150



342



341

341
A CARVED AND MASHREBIYYA
PICTURE FRAME
Egypt, circa 1900
of rectangular form, the central
opening surrounded by alternating
panels of scrolling arabesques with
mother-of-pearl inlay and openwork
panels of *mashrebiyya* work, palmette
finial at the top
78 x 54cm

£200-300

343
AN ANGLO-INDIAN SHELF BRACKET
Punjab, Northern India, 19th century
carved wood, in the form of a
pavilion, with lobed balustrade and
mirrored back, the overhanging
ceiling supported by caryatids and
vyalas interspersed with cusped
Mughal arches, geometric and vegetal
fretwork panels on each side and
below
55 x 65 x 25cm

£500-800

344
A PAINTED AND GILT WOOD TEMPLE
DOOR
Bali, Indonesia, 19th century
the seven elements comprising
threshold, a pair of door jambs, a pair
of panelled Dutch-style doors, and
lintel and frieze
194 x 96cm overall

For a similar decorated wood doorway
in situ on the State Temple of Bangli,
Pura Kehen, Bali, see *The Art and*
Culture of Bali, Oxford University
Press, Jakarta 1977, p.116-7.

£800-1200



344



345

345
A TEMPLE GUARDIAN FIGURE
Bali, Indonesia, early 20th century
carved and polychrome-painted
wood, in the form of a winged
demonic figure, standing on a turtle
55cm high

£400-500



346

346
AN EMBROIDERED WAISTCOAT
 Punjab, second half 19th century and later
 the green velvet front with richly decorated silver gilt foliate and scroll motifs, later lining and plum coloured velvet back
 61cm long approx

Provenance
 Private collection Germany, acquired 1960-69 by the vendor while working in development assistance in India and Pakistan.

£200-300

347
TWO SILK EMBROIDERED COTTON DOOR HANGINGS
 Kutch or Sind, mid-20th century
 each in two long panels, stitched together, with beaded tassels, the floral designs embellished with applique mirrored glass
 130 x 18cm; 128 x 14cm
 (2)

Provenance
 Private collection Germany, acquired during the period 1960-69 by the vendor while working in development assistance in India and Pakistan.

£200-300



347



348



349

348
A SILK EMBROIDERED COTTON SHAWL OR HEADCOVER
 Swat Pakistan, first half 20th century
 of rectangular form, the predominantly pink design composed of geometrical stylised plant and bird forms
 224 x 126cm

Provenance
 Private collection Germany, acquired 1966-69 in Pakistan by the vendor while working in development assistance.

For a closely related coverlet (*rumal*) from Swat, dated circa 1935 in the Victoria and Albert Museum (IM 37 1938), see Rosemary Crill, *Indian Embroidery*, London 1991, p.128.

£150-250

349
AN EMBROIDERED COTTON PANEL
 Rajasthan or Sind, dated 1947
 resist dyed cotton with polychrome embroidery and mirror glass applique, with stylised flower and lozenge design, workshop(?) stamp with date March 1947 in one corner
 186 x 130cm

Provenance
 Private collection Germany, acquired 1960-69 by the vendor while working in development assistance in India and Pakistan.

For a closely related man's wedding shawl from Sind in the Victoria and Albert Museum, see Rosemary Crill, *Indian Embroidery*, London 1999, p.99

£200-300



350

350

A CHINTZ MEHRAB PANEL

Masulipatam, South-Eastern India, circa 1800

block printed and resist dyed cotton, of rectangular form, the design comprising a cusped arch flanked by slender columns, the interior with a repeated *boteh* design, the spandrels with profuse scrolling floral motifs, lined

69.5 x 47cm

Provenance

From the collection of a late diplomat

£200-300

351

A CEREMONIAL SKIRT (TAPIS DEWASANO)

South Sumatra, Indonesia, 19th century

woven cotton, embroidered with gilt metal thread, in the form of a wide tube of cloth, the gilt upper section with a design comprising registers of geometrical designs including herringbone and lozenge motifs, the lower portion with ochre, brown, cream and maroon stripes

109 x 65cm (laid flat)

For a closely related example, see F. Brinkgreve and D.J. Stuart-Fox, *Living with Indonesian Art: the Frits Liefkes Collection*, Rijksmuseum Volkenkunde, Leiden 2013, p.111

£400-600

352

A KASHMIR SHAWL

Northern India, circa 1870

of square form, the profusely decorated design in the form of radiating palmette and cloud collar motifs around a central quatrefoil medallion, scrolling *boteh* border and embroidered tasselled ends

180cm square approx.

Provenance

Lilavati and Bengt Hager Collection, Sweden

£800-1200

353

AN EMBROIDERED SILK SHOULDER CLOTH (pha beang)

Laos, 19th century

of long rectangular form, composed of a cream and maroon ground panel each with polychrome embroidered decoration in the form of registers of stylised geometrical leaf and ancestor figure designs, tassels at one end

174 x 43cm

For illustrations and discussion of Lao embroidery see *Handwoven Textile of South-East Asia*, by Sylvia Fraser-Lu, Oxford University Press, Singapore 1989, p.126ff.

£300-400



351



352



353

354

TWO EMBROIDERED SILK SHOULDER CLOTHS (pha beang)

Laos, 19th century

each of long rectangular form, composed of a cream and maroon ground panel each with polychrome embroidered decoration in the form of registers of stylised geometrical leaf and animal designs, tassels at either end

207 x 42cm; 207 x 46cm approx.

(2)

For illustrations and discussion of Lao embroidery see *Handwoven Textile of South-East Asia*, by Sylvia Fraser-Lu, Oxford University Press, Singapore 1989, p.126ff.

£400-600



355



356



357



358

355
A WOMAN'S SARONG (*lau pahudu*)
 Sumba, Indonesia, early 20th century
 polychrome cotton, ikat and supplementary warp, with tree, anthropomorphic and abstract designs, later hanging loops attached
 87 x 125cm

For a description and illustrations of Sumba weaves, see *Handwoven Textile of South-East Asia*, by Sylvia Fraser-Lu, Oxford University Press, Singapore 1989, p.196ff

£200-300

356
A LAKAI TENT HANGING
 Uzbekistan, Central Asia, circa 1900
 silk embroidered cotton, composed of two strips of material arranged in v-shape, tassels along lower edge
 90cm diam. approx.

Provenance
 Private collection Germany, acquired 1974-78 in Afghanistan by the vendor while working in development assistance.

For an almost identical example in the Linden Museum, Stuttgart, see Johannes Kalter, *The Arts and Crafts of Turkestan*, Thames and Hudson, London 1984, p.59. Kalter suggests that these hangings are used to decorate stacked bedding.

£100-150

357
A MOSQUE HANGING
 Probably Morocco, 19th century
 woven silk, of long rectangular form, comprising five bands of script, the central broad register with green script on black ground, red and green ground registers above and below
 590 x 110cm approx.

The top red band incorporates a verse woven in floriated *kufic* which occurs in three chapters in the *Qur'an*: *sura IX*, verse 33, *sura XLVIII*, verse 28 and *sura LXI*, verse 9, the verse is repeated to the end of the band. The roundel incorporates verse 40 from chapter XXXIII, *al-Ahzab*, The Confederates, woven in *thuluth* script. The line of bold *thuluth* script begins with the *Basmallah*, In the name of God, Most Gracious, Most Merciful followed by verses 96 and 97 from chapter III, *Al-'Imran*, The Family of 'Imran. The green band incorporates chapter CXII, *al-Ikhlās*, Purity woven in floriated *kufic* script. The roundel at the end incorporates chapter CXII, *al-Ikhlās*, Purity, woven in *thuluth* script.

The inclusion of verses 96 and 97 from chapter III, which mentions *Bakka* (an older name for Mecca), and the Prophet Ibrahim (Abraham), who is associated with the foundation of the Ka'ba, and encouraged the believers to perform the *Hajj*, suggests that this hanging may have been made for one of the holy shrines.

£1800-2200

358
AN OTTOMAN EMBROIDERED COVER
 Western Anatolia, mid-19th century
 cotton, with polychrome silk and gilt and copper thread *tambour* embroidery, with central floral medallion containing an Ottoman *tughra*, the corners with *botehs* and calligraphic motifs, surrounded by borders of calligraphy and floral *botehs*, lace edging
 268 x 173cm

£600-800



359

359
AN OTTOMAN EMBROIDERED COVER
 Western Anatolia, mid-19th century
 cotton, with pink floss silk and gilt
 thread *tambour* embroidery, the
 central roundel with Ottoman *tughra*,
 flanked by calligraphic cartouches,
 further calligraphy around the border,
 lace edging
 130 x 40cm

£200-300

360
A RABAT EMBROIDERED HANGING
OR COVER
 Morocco, 19th century
 linen, embroidered with polychrome
 floss silk floral design, densely
 composed, on both sides, surrounded
 by similarly decorated floral border
 60 x 38cm

£150-250



360

361
AN OTTOMAN VOIDED VELVET
BOLSTER COVER (YASTIK)
 Uskudar (Scutari), Asian Istanbul,
 Anatolia, mid-19th century
 of rectangular form, the design
 comprising a central *patera* motif
 surrounded by radiating bunches
 of grapes, further scrolling vines
 along the sides in green and crimson
 on cream ground, later lining with
 suspension loops at one end
 122 x 56.5cm

£400-600



361

362
A QAJAR SILK LAMPAS PANEL
 Persia, mid-19th century
 the design woven in orange, black
 and cream on smoky blue ground,
 comprising alternating registers of
 falconers on horseback and couples
 with child, of rectangular form,
 surrounded by a similarly decorated
 border, lined, with turned edges
 112 x 72cm

£200-300



362



364

363
ZOROASTRIAN TROUSER CLOTH
Yazd, Persia, 19th century
embroidered cotton, composed of separately dyed coloured stripes of cloth, each embroidered with patterns of lace-like motifs, incomplete stripes supplemented with similar plain or printed cloth
52 x 107cm

For a similar complete pair of trousers in the Victoria and Albert Museum, see <http://collections.vam.ac.uk/item/O90911/trousers-unknown/>. The description notes that cheaper printed cloth was used in the less visible areas or parts subjected to heavy wear. See also Patricia Baker, *Islamic Textiles*, BMP London 1995, p.142 for a complete outfit in the collection at Hampton Court.

£250-350



363



365

364
A BROCADE HANGING OR CANOPY
Damascus, Syria, 20th century
silk, woven with metal thread, of rectangular form, with a reticulated design of repeated elongated eight-pointed stars, tasselled ends
174 x 110cm approx.

£200-300

365
AN APPLIQUE DOORWAY HANGING
Egypt, early 20th century
cotton, in the form of an arch, in the form of ancient Egyptian columns and lintel, tasselled ends
307 x 176cm

Provenance
Formerly in the collection of Lord Jellicoe

£700-900

365A
THREE IKAT CLOTHS
Uzbekistan, 19th century
woven silk, comprising two rectangular panels, lined with printed cotton, and a length of sash cloth, each richly worked in polychrome abstract designs
Large panel, 120cm square approx.; smaller panel, 62 x 64cm; sash cloth, 400 x 26cm
(3)

£150-250



365A



366

**366
AN OTTOMAN VELVET BORDER PANEL**

Western Anatolia, circa 1900

plum coloured velvet, with *dival* gilt-metal thread, ribbon and sequin embroidery, the design composed of a row of five floral sprigs, surrounded on three sides by a border of scale motifs, mounted

43 x 144cm

£1000-1500



367

**367
SEVEN SMALL COPTIC TEXTILES**

Egypt, 6th-10th century

linen and wool, four woven in umber on undyed ground, three with polychrome decoration, framed in three groups
28 x 22.5cm and smaller
(3)

Provenance

From the collection of a late diplomat. Acquired on his first posting in Egypt in the 1950s.

£300-400



367A

**367A
SEVEN SMALL COPTIC TEXTILES**

Egypt, 6th-10th century

linen and wool, four woven in umber on undyed ground, three with polychrome decoration, framed in three groups
28 x 22.5cm and smaller
(3)

Provenance

From the collection of a late diplomat. Acquired on his first posting in Egypt in the 1950s.

£120-150



367B

**367B
TWO OTTOMAN SASHES AND FOUR WOMAN'S HEADSCARVES (cevre)**

Ottoman Anatolia, 19th century
silk and metal thread embroidered cotton, the sashes with dual fruiting plant motifs at either end, the headscarves with decoration arranged around the sides, one with architectural motifs alternating with floral bouquets, another with repeated parakeets, the other two with different foliate designs
224 x 18cm; 208 x 25cm (sashes); 125cm square approx. and smaller (scarves)
(6)

£200-300



367C

**367C
FIVE OTTOMAN TOWELS**

Western Anatolia, second half 19th century

cotton, embroidered with silk, silver gilt and metal thread, each of rectangular form, with pomegranate, geometrical floral, architectural motifs at either end
192 x 45cm and smaller
(5)

£300-500



368

**368
A LATE OTTOMAN EMBROIDERED SATIN COVER OR HANGING**

Western Anatolia, second half 19th century

dival (gilt thread) stitch with sequins, on smoky blue ground, composed of three rectangular panels, probably bolster covers (*yastik*), the stylised floral designs in the *rococo* style
83 x 112cm

Provenance

Lilavati and Bengt Hager Collection, Sweden

£200-300



369

**369
A BED VALANCE**

Rhodes, Dodecanese, Greece, 18th century

silk embroidered cotton, composed of two horizontal sections stitched together, the lower panel decorated with a row of alternating green and red ewers, a border of diagonal leaf motifs around the sides, similar leaf designs, probably embroidered by a different hand on either side of the join, further leaf designs around the sides of the upper section
105 x 252cm

Rhodes bed embroideries were known as *mostra* ('showpieces') and were prominently displayed. For an illustration of a bed in a Rhodian house in the 1930s, see Sumru Belger Krody, *Embroidery of the Greek Islands and Epirus Region*, Washington D.C. 2006, fig.3.3. Textiles from this island in the Dodecanese are particularly distinctive with their thick textured designs. Despite the common identification of these ewers as coffee pots, they are, in fact, water jugs. For a very similar panel from the Dawkins Collection, in the Victoria and Albert Museum (T 464 1950), see Pauline Johnstone, *A Guide to Greek Island Embroidery*, HMSO London 1972, p.35

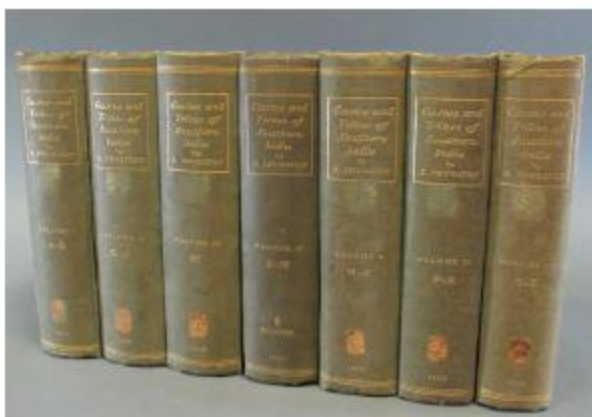
£1200-1500



370



369A



371

369A
A SUSANI FRAGMENT
Uzbekistan, late 19th century
Cotton embroidered with silk, the polychrome design with two large rosettes, entwined with leafy tendrils and smaller flowers, mounted
22 x 68cm (excluding mount)

£80-120

370
A PSKENT SUSANI
Uzbekistan, circa 1900
cotton embroidered with silk and cotton, the design comprising a repeated trellis of octagons, each containing a star motif
241 x 255cm approx.

£700-900

371
CASTES AND TRIBES OF SOUTHERN INDIA
Edgar Thurston, Government Press, Madras, 1909
six volumes, alphabetically arranged encyclopaedia, photographic illustrations, first edition, green buckram, title embossed in gold
25.2 x 16 x 6cm max. Dimensions (6)

Provenance
Withdrawn from Brixton Central Library, South London

£200-300

372
ARTS OF ASIA, ORIENTATIONS, ORIENTAL ART
1976-2001
a collection of back issues, comprising 37 issues of *Arts of Asia*, 10 *Orientations* and a single copy of *Oriental Art*

£300-400

373
HALI MAGAZINE 1979-2014
A near-complete run from the first issue to no.180 (Summer 2014) (missing vol.I nos.1, 2, 4, vol III no.1 & no.136), (175)

£500-800

374
CHRISTIE'S, SOTHEBY'S, PHILLIPS, BONHAMS
A collection of auction catalogues 1980-2014
Comprising Islamic and Indian Textiles and Works of Art (Christie's South Kensington, 25), Islamic Rugs and Textiles (Phillips, 4), Arts of India (Christie's, 1), Rugs and Textiles and Islamic Art (Sotheby's, 3), Islamic and Indian Art (Bonhams, 4), also *Treasures of the Courts* (Spink and Son) & *Eastern Art Report*, Vol. IV, no.1 (39)

£70-90

END OF SALE
NEXT AUCTION 15TH JUNE 2016

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- (d) Any post-auction sale of lots shall incorporate these Conditions of Business.

8. Payment and Collection

- (a) Unless otherwise agreed in advance, payment of the Purchase Price is due in pounds sterling immediately after the auction (the "Payment Date").
- (b) Title in a lot will not pass to the Buyer until BR has received the Purchase Price in cleared funds. BR will generally not release a lot to a Buyer before payment. Earlier release shall not affect passing of title or the Buyer's obligation to pay the Purchase Price, as above.
- (c) The refusal of any licence or permit required by law, as outlined in Condition 6, shall not affect the Buyer's obligation to pay for the lot, as per Condition 8(a).
- (d) The Buyer must arrange collection of lots within 10 working days of the auction. Purchased lots are at the Buyer's risk from the earlier of (i) collection or (ii) 10 working days after the auction. Until risk passes, BR will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price actually paid by the Buyer. BR's assumption of risk is subject to the exclusions detailed in Condition 5(d) of the Conditions of Business for Sellers.
- (e) All packing and handling of lots is at the Buyer's risk. BR

will not be liable for any acts or omissions of third party packers or shippers.

9. Remedies for non-payment

Without prejudice to any rights that the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within 5 working days of the auction, BR may in its sole discretion exercise 1 or more of the following remedies:-

- (a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;
- (b) Cancel the sale of the lot;
- (c) Set off any amounts owed to the Buyer by BR against any amounts owed to BR by the Buyer for the lot;
- (d) Reject future bids from the Buyer;
- (e) Charge interest at 4% per annum above HSBC Bank plc Base Rate from the Payment Date to the date that the Purchase Price is received in cleared funds;
- (f) Re-sell the lot by auction or privately, with estimates and reserves at BR's discretion, in which case the Buyer will be liable for any shortfall between the original Purchase Price and the amount achieved on re-sale, including all costs incurred in such re-sale;
- (g) Exercise a lien over any Buyer's Property in BR's possession, applying the sale proceeds to any amounts owed by the Buyer to BR. BR shall give the Buyer 14 days' written notice before exercising such lien;
- (h) Commence legal proceedings to recover the Purchase Price for the lot, plus interest and legal costs;
- (i) Disclose the Buyer's details to the Seller to enable the Seller to commence legal proceedings.

10. Failure to collect purchases

- (a) If the Buyer pays the Purchase Price but does not collect the lot within 20 working days of the auction, the lot will be

stored at the Buyer's expense and risk at BR's premises or in independent storage.

- (b) If a lot is paid for but uncollected within 6 months of the auction, following 60 days written notice to the Buyer, BR will re-sell the lot by auction or privately, with estimates and reserves at BR's discretion. The sale proceeds, less all BR's costs, will be forfeited unless collected by the Buyer within 2 years of the original auction.

11. Data Protection

- (a) BR will use information supplied by Bidders or otherwise obtained lawfully by BR for the provision of auction related services, client administration, marketing and as otherwise required by law.
- (b) By agreeing to these Conditions of Business, the Bidder agrees to the processing of their personal information and to the disclosure of such information to third parties worldwide for the purposes outlined in Condition 11(a) and to Sellers as per Condition 9(i).

12. Miscellaneous

- (a) All images of lots, catalogue descriptions and all other materials produced by BR are the copyright of BR.
- (b) These Conditions of Business are not assignable by any Buyer without BR's prior written consent, but are binding on Bidders' successors, assigns and representatives.
- (c) The materials listed in Condition 1(a) set out the entire agreement between the parties.
- (d) If any part of these Conditions of Business be held unenforceable, the remaining parts shall remain in full force and effect.
- (e) These Conditions of Business shall be interpreted in accordance with English Law, under the exclusive jurisdiction of the English Courts, in favour of BR.

25 Blythe Road Ltd's Authenticity Guarantee

If 25 Blythe Road Ltd sells an item of Property which is later shown to be a "Counterfeit", subject to the terms below 25 Blythe Road Ltd will rescind the sale and refund the Buyer the total amount paid by the Buyer to 25 Blythe Road Ltd for that Property, up to a maximum of the Purchase Price.

The guarantee lasts for one (1) year after the date of the relevant auction, is for the benefit of the Buyer only and is nontransferable.

"Counterfeit" means an item of Property that in 25 Blythe Road Ltd's

reasonable opinion is an imitation created with the intent to deceive over the authorship, origin, date, age, period, culture or source, where the correct description of such matters is not included in the catalogue description for the Property.

Property shall not be considered Counterfeit solely because of any damage and/or restoration and/or modification work (including, but not limited to, recolouring, tooling or repatinating).

Please note that this guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinions of scholars and experts at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a Counterfeit would have been by means of processes not then generally available or accepted,

unreasonably expensive or impractical; or likely to have caused damage to or loss in value to the Property (in 25 Blythe Road Ltd's reasonable opinion); or

- (iii) there has been no material loss in value of the Property from its value had it accorded with its catalogue description.

To claim under this guarantee the Buyer must:-

- (i) notify 25 Blythe Road Ltd in writing within one (1) month of receiving any information that causes the Buyer to question the authenticity or attribution of the Property, specifying the lot number, date of the auction at which it was purchased and the reasons why it is believed to be Counterfeit; and
- (ii) return the Property to 25 Blythe Road Ltd in the same condition as at the date of sale and be able to transfer good title in the Property, free from any third party claims arising after the date of the sale.

25 Blythe Road Ltd has discretion to waive any of the above requirements. 25 Blythe Road Ltd may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the relevant field and acceptable to 25 Blythe Road Ltd. 25 Blythe Road Ltd shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event 25 Blythe Road Ltd decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports, provided always that the costs of such reports have been approved in advance and in writing by 25 Blythe Road Ltd.

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AUCTION CALENDAR



Thomas Del Mar
ANTIQUE ARMS, ARMOUR & MILITARIA
Next Auction: Wednesday 2nd December 2015
Forthcoming Auction: Wednesday 29th June 2016



Bruce Marchant
**NINETY YEARS OF FILM POSTERS
AND MEMORABILIA (1918 - 2008)**
Online Auction: 4th - 9th December 2015



Harry Moore-Gwyn
BRITISH & CONTINENTAL PICTURES
Arnaud Delas
PHOTOGRAPHS
Auction: Wednesday 24th February 2016



Charles Miller
**MARITIME & SCIENTIFIC MODELS,
INSTRUMENTS & FINE ART**
Auction: Tuesday 10th May 2016



Matthew Barton
DECORATIVE WORKS OF ART
Next Auction: Tuesday 24th November 2015
Forthcoming Auction: Tuesday 24th May 2016

Arthur Millner
**ISLAMIC, INDIAN, HIMALAYAN
& SOUTH-EAST ASIAN ART**
Auction: Wednesday 15th June 2016



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